

NEDL TRANSFER



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IONAL SCHOOL SERIES.

CLARK'S ANALYSIS

OF THE

ENGLISH LANGUAGE.

ILLUSTRATED BY DIAGRAMS.

NEW YORK:

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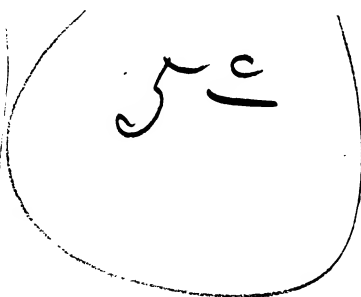
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1851.

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Subs. / Word / Phrases

Sentence



Pres

Word { Part
Word { Trans
Phrases { Part
Sentence { Was in Informal

Conchs



Phrase in form
 Preposi
 Facili
 Intim
 Independ

Can't do round

Draw. Can v. S. Hec

Pt. A. H

El. Pl. = Lat

Her. V. by Ang. L. H. S. C.

M. in (P. C. H. H.)
 All
 R. H.

Cell of P. H. L. C. H.

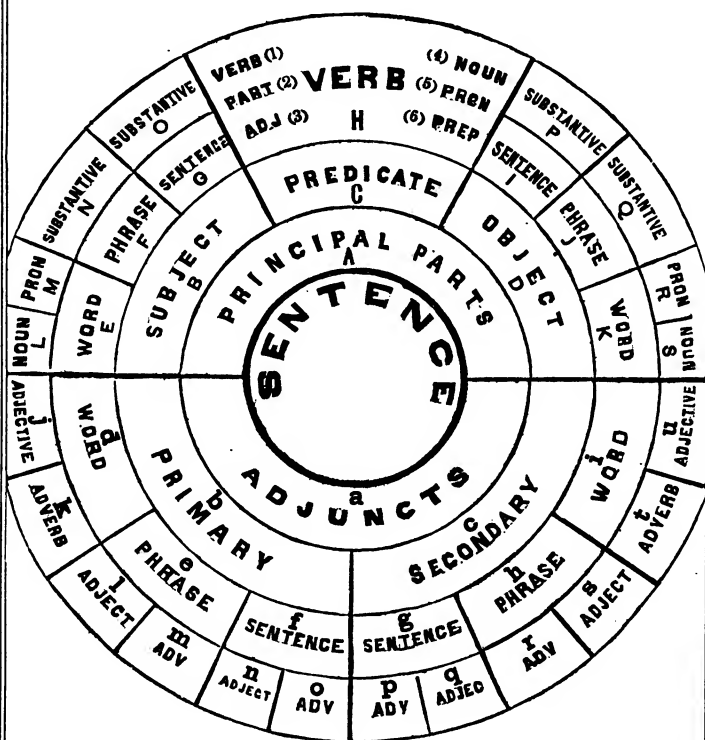
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2nd
 1st

CHART

EXHIBITING

THE ANALYSIS OF SENTENCES.



A SENTENCE IS

INTRANSITIVE or TRANSITIVE,
SIMPLE or COMPOUND,
PRINCIPAL or AUXILIARY.

ANALYSIS
OF THE
ENGLISH LANGUAGE,
WITH
A COMPLETE CLASSIFICATION
OF
SENTENCES AND PHRASES
ACCORDING TO THEIR
GRAMMATICAL STRUCTURE;
DESIGNED AS AN INTRODUCTION TO THE STUDY OF ENGLISH
GRAMMAR.

BY S. W. CLARK, A. M.,

AUTHOR OF ENGLISH GRAMMAR.

NEW YORK:
PUBLISHED BY A. S. BARNES & COMPANY,
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PREFACE.

"LANGUAGE is the expression of thought and feeling." Then the Science of Language is necessarily connected with the Science of Mind. In the use of language, thought is clothed in words: the immaterial essence puts on material form—speech becomes the "body of thought."

Hence, the Science of language has for its province the exhibition of thought through its appropriate symbols; while the Art of language determines the proper words as symbols of thought, and the proper arrangement and combination of words to express the various relations of thought.

In order, then, to acquire the Art, we must learn the Science; and, to learn the science, we must deduce its principles from facts as they exist. This is best done by analyzing the finished productions of leading literary men—acknowledged models in style and diction. From the nature of the science, it is obvious that the *basis* of analysis must be the *sentiment*—the intellectual element of a sentence.

In the following pages, the author has endeavored to discuss this foundation of the Science of the English Language;—to show what the language is; to investigate the theory of sentence-making; to determine what are Elements in a sentence, and what are not; to distinguish proximate from ultimate elements; to classify sentences according to their forms and offices; and to furnish appropriate examples, illustrative of each Element in the language, and of each class and variety of sentence.

It is not claimed for this little work, that it is a Grammar. Its proper place is introductory to that science. It discusses principles which necessarily lie at the foundation of any rational system of English Grammar—leaving undiscussed those mooted questions touching the minutiae of the science, which have given rise to so many theories and theorizing textbooks on Grammar.

For the convenience of private learners, and as suggestions to Teachers, the author has given MODELS for analyzing Sentences. These mod-

els suggest four distinct **METHODS**—each adapted to a different stage of the pupil's advancement in the science.

The first Method is given in the **Introductory Exercises** on pp. 7-8, in which a sentence is analyzed by appropriate answers to judicious questions. By this method the principal labor is done by the teacher—the pupil requiring no previous knowledge of the technical terms used in Grammar.

By the second Method—indicated also in the **Introductory Exercises** and on p. 20—the constructive offices of words in a sentence are determined as a result of the proper answers to the questions in the first Method.

The third Method—given on page 21—taxes the judgment of the pupil, and requires some knowledge of technical terms—and some previous study. In this method the **Chart** is of service.

The fourth Method is given on p. 22; and serves as a test of the pupil's proficiency in determining the **Elements** of a sentence—the various offices of words and their relations to each other.

The **CHART** is of service, chiefly, in presenting to the class a systematic method of analysis. It suggests a natural and philosophical order of progress in determining the various individual offices of words. The manner of using it is suggested on pages 22, and 127-33.

The **DIAGRAMS**—constituting as they do a perfect system, in which words find a position according to their offices—are useful in presenting the Analysis of language to the eye, enabling the whole class, however large, to concentrate their thoughts upon the same point at the same time. They exhibit not only the individual offices of words, but also their relations to each other.

While this Introduction to the Science of the English Language may profitably precede the use of any text-book on Grammar, it is peculiarly serviceable in introducing the use of **CLARK'S PRACTICAL GRAMMAR**—the superstructure is fitted to the foundation.

EAST BLOOMFIELD ACADEMY, }
September, 1851. }

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INTRODUCTORY EXERCISES

FIRST METHOD.

"The breaking waves dashed high
On a stern and rock-bound coast."

(a.)

Of what is something here asserted?
Of "waves."

What is said of waves?
Waves "dashed."

What waves dashed?
"Breaking" waves.

What breaking waves?
"The" breaking waves.

Waves dashed—*how*?
Dashed "high."

Waves dashed—*where*?
"On a stern and rock-bound coast."

REMARK. By this METHOD of Analysis, a Sentence is resolved into its Proximate Elements.

SECOND METHOD.

"And the star-spangled banner in triumph doth wave,
O'er the land of the free and the home of the brave."

(a.)

Of what is an assertion here made?
Of "banner."

What is said of banner?
Banner "doth wave."

What banner doth wave?
"The" "star-spangled" banner.

Banner doth wave—*how*?
Doth wave "in triumph."

Banner doth wave—*where*?
"O'er land and home."

O'er *what* land ?

“The” land “of the free.”

O'er *what* home ?

“The” home “of the brave.”

(b.)

What is the office of the word “and ?”

To introduce the Sentence.

Of the word “the ?”

To tell *what* “banner.”

Of the word “star-spangled ?”

To tell *what kind* of “banner.”

Of the word “banner ?”

To tell *what* “doth wave.”

Of the words “in triumph ?”

To tell *how* banner “doth wave.”

Of the words “doth wave ?”

To tell what “banner” *does* ?

Of the words “O'er the land of the free and the home of the brave ?”

To tell *where* banner “doth wave.”

Of the word “the ?”

To tell *what* “land.”

Of the words “of the free ?”

To tell *whose* “land.”

Of the word “the ?”

To tell *what* “home.”

Of the words “of the brave ?”

To tell *whose* “home.”

REMARK 1. By this METHOD, Sentences and Phrases are resolved first into their Proximate Elements, then into their Ultimate Elements.

REMARK 2. The Teacher may find it profitable to his smaller pupils, to have repeated exercises like the above, before putting them upon definitions ; for this purpose easy sentences may be selected from various parts of this book, or from a reading book. For other MODELS, see pp. 20, 21, 56, 62, 69, 74, and onward. See also Clark's Grammar, pp. 5, 6, 7.

ANALYSIS OF SENTENCES, AND PRINCIPLES OF ENGLISH ETYMOLOGY.

Definition 1. *A Sentence* is an assemblage of words, so arranged as to assert an entire proposition.

Principle I. *A Sentence* { PRINCIPAL PARTS (A)
consists of { and
ADJUNCTS (a).

NOTE *a.* This is the principal division of a sentence when adjuncts are used; but some sentences have no adjuncts.

b. Some words used to *introduce sentences*, or to *connect* other words in construction, are neither Principal Parts nor Adjuncts. They perform no part in the structure of a sentence. See "*Conjunctions*," "*Exclamations*," "*Independent words*," and "*Words of Euphony*."

Def. 2. *The Principal Parts* of a sentence are the words necessary to make the unqualified assertion.

EXAMPLE. "*Truth crushed to earth will rise again.*"

Def. 3. *An Adjunct* is a word, phrase, or sentence, used to qualify or define another word, phrase, or sentence.

EXAMPLE. "*Truth crushed to earth will rise again.*"

Prin. II. *The Principal Parts* of a Sentence are { The SUBJECT (B).
The PREDICATE (C).
The OBJECT (D).

NOTE. An Intransitive Sentence has no object.

Def. 4. *The Subject* of a Sentence is that of which something is asserted.

EXAMPLE. "*Truth crushed to earth will rise again.*"

Def. 5. *The Predicate* of a sentence is the word or words that express what is affirmed of the subject.

EXAMPLES. "Truth, crushed to earth, *will rise again.*"

"The king of shadows *loves a shining mark.*"

NOTE. The *logical* predicate of a sentence includes the object;—but in this work, the object is regarded as a distinct element.

Def. 6. *The Object* of a Sentence is the word or words on which the action, asserted by the Predicate, terminates.

EXAMPLE. "The king of shadows loves a shining *mark.*"

THE SUBJECT (B).

Prin. III. *The Subject* of a $\left\{ \begin{array}{l} \text{A WORD (E),} \\ \text{A PHRASE (F) or} \\ \text{A SENTENCE (G).} \end{array} \right.$ Sentence may be

EXAMPLES. *Science* promotes happiness.

We give attention to our studies.

"*To be*, contents his natural desire."

"*His being a Minister*, prevented his rising to civil power."

"*That all men are created equal*, is a self-evident truth."

Def. 7. *A Word* is a letter or a combination of letters, used as the *sign of an idea*.

EXAMPLES. *Science, we, book, the, a, an, continent.*

Prin. IV. *A Word* being the $\left\{ \begin{array}{l} \text{A NOUN (L) or} \\ \text{A PRONOUN (M).} \end{array} \right.$ subject of a sentence must be

EXAMPLES. *Columbus* discovered America.

He chid their wanderings.

Def. 8. *A Noun* is a word used as the *Name* of a being, place, or thing.

EXAMPLES. *Science, William, Michigan, wisdom.*

Def. 9. *A Pronoun* is a word used *for a Noun*.

EXAMPLES. *I, thou, he, she, it, who, which, what, some.*

Thou art Peter—Man loves *himself*.

Some said one thing, and *some* another.

NOTE. The subject of a sentence is not always expressed. See Gr. p. 120.

SUBJECT PHRASES (F).

Def. 10. A *Phrase* is two or more words properly arranged, not constituting a distinct proposition.

NOTE. A *Phrase*, incorporated in a *Sentence*, performs a distinct etymological office in the structure of that sentence.

EXAMPLES. "The temples of taste and religion have sunk into decay."

What temples?
 "Of taste and religion."
 Have sunk where?
 "Into decay."

Hence the words "of taste and religion," taken collectively, describe "temples." And the words "into decay" modify "have sunk."

Prin. V. A *Phrase* being the subject of a sentence is, in its office, SUBSTANTIVE (N).

EXAMPLES. "To be, contents his natural desire."

"His being a Minister, prevented his rising to civil power."

Def. 11. A *Substantive Phrase* is a phrase that performs a substantive office in the structure of a sentence.

NOTE. A *Word*, *Phrase*, or *Sentence*, constituting the *Subject* of a *Sentence*, or the *Object* of an *Action* or *Relation*, performs a "Substantive office."

"To be, contents his natural desire."

What contents his natural desire?

"To be,"—i. e. mere existence.

"I doubted his having been a soldier."

I doubted what?

"His having been a soldier."

"The importance of excluding tobacco from the school was generally admitted."

The importance of what, was generally admitted?

"Excluding tobacco from the school."

SUBJECT SENTENCES (G).

Def. 12. A *Sentence* is an assemblage of words, so arranged as to assert an entire proposition.

Prin. VI. A *Sentence* being the Subject of another sentence is, in its office, SUBSTANTIVE (O).

EXAMPLES. "*That some substances will burn under water*, is proved by experiment."

"*At what time he took orders*, doth not appear."

Def. 13. A Sentence is Substantive when it performs a substantive office in the structure of a sentence.

[See NOTE above.]

"*That some substances will burn under water*, is proved by experiment."

What is proved by experiment?

"*That some substances will burn under water*."

"And Gehazi said, *Thy servant went no whither*."

What did Gehazi say?

"*Thy servant went no whither*."

"And cries of '*Live for ever*,' struck the skies."

Cries of what?

"*Live for ever*."

NOTE. A Substantive Phrase or Sentence generally answers to the question *what?*

THE PREDICATE (C).

Def. 14. The Predicate of a Sentence is the word or words that express what is affirmed of the Subject.

NOTE. The Predicate asserts something of the subject.

1. It may assert an *act*—as, *William walks*.
2. It may assert *being*—as, *God exists*.
3. It may assert a *quality*—as, *Sugar is sweet*.
4. It may assert *possession*—as, *Thine is the kingdom*.
5. It may assert *identity*—as, *It is I*.
6. It may assert *condition*—as, *Its idle hopes are o'er*.
7. It may assert *change* of condition—as, *His palsied hand waxed strong*, &c., &c., &c.

The assertion is made—often by *one* word, sometimes by *two*, *three*, *four* or *five* words.

[See examples below.]

Prin. VII. The Predicate of a Sentence must consist of, at least, - - - - One VERB.

EXAMPLES. *William studies*.

John saws wood.

Def. 15. A Verb is a word that asserts *act*, *being*, or *state*.

EXAMPLES. "*The Secretary stood alone*. Modern degeneracy *had not reached him*."

"*They were*; but they *are not*."

Prin. VIII. A Predicate may consist of**TWO VERBS (H 1).**

EXAMPLES. *I shall go. Do you understand?*

A VERB and a PARTICIPLE (H 2).

EXAMPLES. *We have seen him. Cora was singing.*

A VERB and an ADJECTIVE (H 3).

EXAMPLES. *His palsied hand waxed strong. Willie is sleepy.*

A VERB and a NOUN (H 4).

EXAMPLES. *Thou art Peter. Ye are friends.*

A VERB and a PRONOUN (H 5).

EXAMPLES. *It is I. Thine is the kingdom.*

A VERB and a PREPOSITION (H 6).

EXAMPLES. *Its idle hopes are o'er. The game is up.*

NOTE. The elements of a Predicate mentioned above may be multiplied.
We may have

TWO VERBS and one PARTICIPLE.

We shall be injured. I may have seen him.

TWO VERBS and an ADJECTIVE.

We shall be late. He will be sleepy.

TWO VERBS and a NOUN.

May we ever be friends. Willie has become a Student.

TWO VERBS and a PRONOUN.

It may be he. "He will be the same, to-morrow and for ever."

TWO VERBS and TWO PARTICIPLES.

He might have been seen at the lecture.

TWO VERBS, a PARTICIPLE, and a PREPOSITION.

"That might the more be wondered at."

ONE VERB, a PARTICIPLE, and a PREPOSITION.

"I was making up my mind to return."

TWO VERBS, TWO PARTICIPLES, and a PREPOSITION.

"That business should have been attended to."

[Other combinations of words may constitute a Predicate, but those specified above are the most common.]

NOTE. The Predicate of a Sentence is sometimes understood, or, is represented by an Adverb—

EXAMPLE. "*Back* to thy punishment, false fugitive."

THE OBJECT (D).

Def. 16. *The Object* of a Sentence is the word or words on which the Act, expressed by the Predicate, terminates.

EXAMPLES. "The king of shadows loves a shining *mark*."

Prin. IX. *The Object* of a Sen- { WORD (K),
tence may be a { PHRASE (J), or
{ SENTENCE (I).

EXAMPLES. He chid their *wanderings*, but relieved their *pain*.

"I doubted *his having been a soldier*."

"The captive spy then said, '*I am an American*.'"

Prin. X. A Word being the Ob- { NOUN (S),
ject of a Sentence, is a { or
{ PRONOUN (R).

EXAMPLES. Columbus discovered *America*.

"Her modest looks, the *cottage* might adorn."

"I see *them* on their winding way."

"Hear *me*, ye walls!"

"I saw *him* at the Exchange."

OBJECT PHRASES (J).

Prin. XI. *A Phrase* being the Object of a Sentence is, in its office, SUBSTANTIVE (Q).

EXAMPLES. You should avoid *embarrassing yourself with the affairs of others*.

I doubted *his having been a soldier*.

NOTE. [For explanation of Substantive Phrases, see Def. 11—NOTE.]

OBJECT SENTENCES (I).

Prin. XII. *A Sentence* being the object of another Sentence is, in its office, SUBSTANTIVE (P).

EXAMPLES. "While man exclaims, '*See all things for my use* ;'

'*See man for mine*,' replies a pampered goose."

NOTE. One Sentence is often the *logical* object of another sentence.

EXAMPLE. "God never meant *that man should scale the heavens*
By strides of human wisdom."

[See Grammar, page 32.]

ADJUNCTS (a).

Def. 17. *Adjuncts* are words used to limit the signification, or modify the office of other words.

EXAMPLES. "Our grief hath need *of tears.*"

"There Joy gilds the mountains *all purple and bright.*"

"Dread Winter spreads his *latest glooms.*"

Prin. XIII. *The Adjuncts* of a { PRIMARY (b)
Sentence are { or
SECONDARY (c).

EXAMPLES. "The eye could *scarcely reach the lofty and noble ceiling.*"

"He heard ~~THE~~ king's command, and saw ~~THAT~~ *writing's*
truth."

Def. 18. A *Primary Adjunct* is an adjunct of one of the Principal Parts of a Sentence or Phrase.

EXAMPLES. "But Bozarris fell, *bleeding at every vein.*"

"Too *low* they build, *who build* beneath the stars."

Def. 19. A *Secondary Adjunct* is an adjunct of an Adjunct.

EXAMPLES. "But Bozarris fell, *bleeding at every vein.*"

"Too *low* they build, *who build* beneath the stars."

NOTE. Although, in the Analysis of a Sentence, it is convenient to distinguish between Primary and Secondary Adjuncts, yet the "Principles" appertaining to Adjuncts are common to both classes. Hence, in examining those Principles, no distinction is made.

Prin. XIV. *An Adjunct* may be a { WORD (d),
PHRASE (e) or
SENTENCE (f).

EXAMPLES. *Good men seldom proclaim their own merits.*

"I have looked *o'er the hills* OF THE STORMY NORTH."

"But *they that fight for freedom* undertake

The noblest cause *mankind can have at stake.*"

ADJUNCT WORDS.

Prin. XV. A Word, being an Adjunct, is an $\left\{ \begin{array}{l} \text{ADJECTIVE (j)} \\ \text{or} \\ \text{ADVERB (k)}. \end{array} \right.$

"BRILLIANTLY *the glassy waters mirror back his smiles.*"

Def. 20. An *Adjective* Adjunct is a word used to qualify or otherwise describe a being or thing.

EXAMPLE. "Brilliantly *the glassy waters mirror back his smiles.*"

NOTE. (a). An Adjective is an Adjunct of a Noun or Pronoun.

(b). For Observations on Adjectives, see Gr. pp. 59-63, and 164-8.

Def. 21. An *Adverb* is a word used to modify the signification of a Verb, an Adjective or another modifier.

EXAMPLES. William studies *diligently*.

That rose is *exceedingly* beautiful.

John studies *VERY diligently*.

"*Brilliantly the glassy waters mirror back his smiles.*"

ADJUNCT PHRASES (e).

Def. 22. A *Phrase* is two or more words properly arranged, not constituting an entire proposition, but performing a distinct Etymological office.

EXAMPLES. They must soon hear the roar of *the last wave* which will settle over them FOR EVER.

Prin. XVI. An *Adjunct Phrase* is, in its office, $\left\{ \begin{array}{l} \text{ADJECTIVE (l)} \\ \text{or} \\ \text{ADVERBIAL (m)}. \end{array} \right.$

EXAMPLES. "I have looked o'er *the hills* OF THE STORMY NORTH."

"*Across the ocean* came a pilgrim bark,

Bearing the seeds of life and death."

Def. 23. An *Adjective Phrase* is a phrase used as an Adjunct of a Noun or Pronoun.

EXAMPLES. "The time of *my departure* is at hand."

"*Forgetting the things that are behind,*

I press forward."

Def. 24. *An Adverbial Phrase* is a phrase used as an Adjunct to a Verb, an Adjective or an Adverb.

EXAMPLES. "The time of my departure is *AT HAND*."

"I am a poor fallen man—*unworthy* TO BE THY LORD AND MASTER."

"The anointed children of civilization have been *too weak* FOR THE TRIBES OF THE IGNORANT."

ADJUNCT SENTENCES (f).

Prin. XVII. *An Adjunct Sentence* is $\left\{ \begin{array}{l} \text{ADJECTIVE (n)} \\ \text{or} \\ \text{ADVERBIAL (o).} \end{array} \right.$

EXAMPLES. "And, as I PASSED BY, I *heard* the complaints of *laborers* WHO HAD REAPED DOWN HIS FIELDS and the cries of the *poor* WHOSE COVERING HE HAD TAKEN AWAY."

Def. 25. *An Adjective Sentence* is a sentence used as an Adjunct of a Noun or Pronoun.

EXAMPLES. "I heard the complaints of the *laborers* WHO HAD REAPED DOWN HIS FIELDS and the cries of the *poor* WHOSE COVERING HE HAD TAKEN AWAY."

"The external signs of passion are a strong *indication* THAT MAN, BY HIS VERY CONSTITUTION, IS FRAMED TO BE OPEN AND SINCERE."

Def. 26. *An Adverbial Sentence* is a sentence used as an Adjunct of a Verb, an Adjective or an Adverb.

EXAMPLES. "And as I PASSED BY I *heard* the complaints of the laborers."

"And I am *glad* THAT HE HAS LIVED THUS LONG,
And *glad* THAT HE HAS GONE TO HIS REWARD."

The captive was *so* much agitated THAT HE COULD NOT SPEAK.

NOTE. It should be remembered that a Sentence is analyzed when it is resolved into its *Elements*; and that an Element of a Sentence may be a single word (when it, alone, performs one Etymological office), or it may consist of two or more words combined (when they, together, perform a single office).

In the following EXERCISES, the Principal Sentences in a period are resolved into their *immediate Elements*—reference being had to the Chart fronting the title page, or to that part of the large Chart, included within the fifth circle.

RECAPITULATION.

The Elements of a Sentence are	{ PRINCIPAL or AUXILIARY. }	{ <i>Substantives and Verbs. Adjectives and Adverbs.</i> }
An Element of a Sentence may be.	{	{ <i>A Word, A Phrase or A Sentence.</i> }


QUESTIONS FOR REVIEW.

- What is a Sentence ?
 A Sentence consists of what ?
 Do all Sentences have Adjuncts ?
 Do all words enter into the structure of a Sentence ?
 What are the Principal Parts of a Sentence ?
 What is an Adjunct ?
 The Principal Elements consist of what ?
 What is the Subject of a Sentence ?
 What is the Predicate of a Sentence ?
 What is the Object of a Sentence ?
 The Subject of a Sentence may consist of what ?
 The Subject of a Sentence is limited to what classes of words ?
 What is a Word ?—What words are Nouns ?
 What words are Pronouns ?
 What is a Phrase ?
 A Phrase, being the Subject of a Sentence, performs what office ?
 What is a Substantive Phrase ?
 What are the various *Substantive Offices* in the structure of a Sentence or Phrase ?
 What is a Substantive Sentence ?
 What is the Predicate of a Sentence ?
 A Predicate *must* consist of what ?
 A Predicate *may* consist of what ?
 What is the Object of a Sentence ?
 The Object may consist of what ?
 What is the office of a Word, Phrase or Sentence, used as the Object of a Sentence ?
 What are Adjuncts ?
 What are the primary distinctions of Adjuncts ?
 What is a Primary Adjunct ?

What is a Secondary Adjunct ?
 An Adjunct may consist of what ?
 What are the offices of Adjuncts ?
 What is an Adjective Adjunct ?
 What is an Adverbial Adjunct ?
 What is an Adjunct Phrase ?
 What is an Adjective Phrase ?
 What is an Adverbial Phrase ?
 What is an Adjunct Sentence ?
 What is an Adjective Sentence ?
 What is an Adverbial Sentence ?

EXERCISES IN ANALYSIS.

PRINCIPAL ELEMENTS.

 Let the Pupil point out the *Subject* of each Sentence—giving the proper reason for its being called the Subject.—Def. 4.

Let the Pupil name the *Predicate* of each Sentence, and the reason for its being called the Predicate.—Def. 5.

- | | |
|-----------------------------|-----------------------------|
| 1. Birds fly. | 2. Stars shine. |
| 3. Fishes swim. | 4. Planets revolve. |
| 5. Horses run. | 6. Rain falls. |
| 7. Lions roar. | 8. Wind blows. |
| 9. Tigers growl. | 10. Ships sail. |
| <hr/> | |
| 11. Boys study. | 12. Ducks swim. |
| 13. Girls sing. | 14. Geese gabble. |
| 15. Mountains decay. | 16. Oaks fall. |
| 17. Nature moved. | 18. Vallies rejoice. |
| 19. Sound returns. | 20. Bards rested. |
| 21. Ships appear. | 22. Rays gleamed. |
| 23. Birds sang. | 24. Bees hummed. |
| 25. Murmur rose. | 26. Sound arose. |
| <hr/> | |
| 27. Arches have fallen. | 28. Columns have crumbled. |
| 29. Temples have sunk. | 30. Ages have passed. |
| 31. Voice was heard. | 32. Harp was strung. |
| 33. Day has ended. | 34. Arrow has passed. |
| 35. Room is darkened. | 36. Lattice is opened. |
| 37. Stream is gliding. | 38. Time is coming. |
| 39. Friends are gathering. | 40. Deer are bounding. |
| 41. Words are finished. | 42. Lamps are flickering. |
| 43. Thou shalt be punished. | 44. We have been afflicted. |

- | | |
|--------------------------------|-------------------------------|
| 45. Velvet feels smooth. | 46. Sugar is sweet. |
| 47. Appearances are deceitful. | 48. Honey is sweeter. |
| 49. Roses are fragrant. | 50. Wisdom is desirable. |
| 51. Lilies are beautiful. | 52. Falsehood is disgraceful. |
| 53. We have been happy. | 54. John has been idle. |
| 55. James has become rich. | 56. William has become wise. |
-
- | | |
|------------------------------------|-------------------------------|
| 57. Words are things. | 58. We are friends. |
| 59. Victoria is queen. | 60. Washington was president. |
| 61. Thou art Peter. | 62. We are Romans. |
| 63. They should have been friends. | 64. We may have been rivals. |

PRINCIPAL ELEMENTS WITH ADJUNCT WORDS.

65. "The pleasant sound returns again."

Of what is something asserted ?

Of "sound."

What is said of sound ?

Sound "returns."

What sound returns ?

"Pleasant" sound.

What pleasant sound ?

"The" pleasant sound.

The pleasant sound returns *when* ?

Returns "again."

What is the office of the word "the" ?

To tell what pleasant *sound* returns again.

What is the office of the word "pleasant" ?

To tell what *sound* returns again.

What is the office of the word "sound" ?

To tell what *returns* again.

What is the office of the word "returns" ?

To tell what *sound* does.

What is the office of the word "again" ?

To tell when "sound *returns*."

Hence,

"The" is an Adjunct of "sound."

"Pleasant" is an Adjunct of "sound."

"Sound" is the Subject of the Sentence.

"Returns" is the Predicate of the Sentence.

"Again" is an Adjunct of "returns."

ANALYSIS BY THE CHART.

The	an Element in the Sentence.	
	Adjunct.....	(a)*.....Def. 17.
	Primary.....	(b).....Def. 18.
	Word.....	(d).....Def. 7.
	Adjective.....	(j).....Def. 20.
Pleasant.....	an Element in the Sentence.	
	Adjunct.....	(a).....Def. 17.
	Primary.....	(b).....Def. 18.
	Word.....	(d).....Def. 7.
	Adjective.....	(j).....Def. 20.
Sound.....	an Element in the Sentence.	
	Principal Part.....	(A).....Def. 2.
	Subject.....	(B).....Def. 4.
	Word.....	(E).....Def. 7.
	Noun.....	(L).....Def. 8.
Returns.....	an Element in the Sentence.	
	Principal Part.....	(A).....Def. 2.
	Predicate.....	(C).....Def. 14.
	Verb.....	(H).....Def. 15.
Again.....	an Element in the Sentence.	
	Adjunct.....	(a).....Def. 17.
	Primary.....	(b).....Def. 18.
	Word.....	(d).....Def. 7.
	Adverb.....	(k).....Def. 21.

Thus † analyze the following

ADDITIONAL SENTENCES.

66. " *The hero hath departed.*"
67. " *The secretary stood alone.*"
68. " *Modern degeneracy had not reached him.*"
69. " *Must I then leave you?*"
70. " *Must I needs forego*
So good, so noble and so true a master?"
71. " *The king shall have my service.*"

* The letters refer to corresponding letters in the Chart.

† Of the three methods of analysis given above, the Teacher will adopt the first, the second, the third, or all, at his discretion. See also RE-MARK 3, next page.

REMARK. By a reference to pages 20 and 21, it will be seen that three distinct methods of analyzing a Sentence are given. By the first method, a sentence is analyzed by appropriate answers to judicious questions—the pupil requiring no previous knowledge of the technical terms used in grammar. The judgment and tact of the Teacher, as well as his knowledge of the science of language, are brought into action in the judicious selection of questions.

By the second method, the constructive offices of the words in a sentence are determined as a result of the proper answers to the questions in the first method.

By the third method, the judgment of the pupil is taxed. Every successive step taken in the process of Analysis, requires a distinct mental effort.

The CHART simplifies the process by reducing the various questions involved in the process of analysis to two or three. Thus—the starting point being in the center of the Chart—if the word* is an Element (see Principal I.) in the Sentence, the first question to be settled is—

Is the word a PRINCIPAL PART (A), or an ADJUNCT (a) ?

If it is ascertained to be a Principal Element, then

Is it the SUBJECT (B), the PREDICATE (C), or the OBJECT (D) ?

If it is the Subject, then

Is it a WORD (E), a PHRASE (F), or a SENTENCE (G) ?

If it is a Word, then

Is it a NOUN (L), or a PRONOUN (M) ?

—Thus following the Element through its various Classifications and Modifications, from the center of the Chart to the circumference.

REMARK 2. It is important that pupils have—previous to entering upon further Definitions—sufficient Exercises in this proximate analysis to enable them to understand clearly—

1. What are Elements in a Sentence, and whether the Element consists of a Word, a Phrase, or an Auxiliary Sentence.

2. What are not Elements in a Sentence. Hence the Teacher may find it profitable, at this stage of progress to give his class Exercises in analyzing a select number of the Sentences—so far as the small CHART fronting the title page will carry the process—given on page 127 and onward.

REMARK 3. In addition to the three distinct exercises in Analysis given on pp. 20-21, the following may be added, or—with advanced pupils—be used in place of the other methods.

“The pleasant sound returns again,”

What is the *Subject* of this Sentence ?

“Sound.”

What is the *Predicate* ?

“Returns.”

What are the *Adjuncts* of the *Subjects* ?

“The” and “pleasant.”

What are the *Adjuncts* of the *Predicate* ?

“Again.”

PRINCIPAL ELEMENTS WITH ADJUNCT PHRASES.

*To him who in the love of Nature, holds
Communion with her visible forms, she speaks
A various language. For his gayer hours,
She has a voice of gladness, and a smile
And eloquence of beauty; and she glides
Into his darker musings, with a mild
And gentle sympathy, that steals away
Their sharpness, ere he is aware.*

*When thoughts
Of the last bitter hour come like a blight
Over thy spirit, and sad images
Of the stern agony, and shroud, and pall,
And breathless darkness, and the narrow house,
Make thee to shudder and grow sick at heart,
Go forth unto the open sky, and list
To Nature's teachings, while from all around,
Earth and her waters and the depths of air,
Comes a still voice; yet a few days, and thee
The all-beholding sun shall see no more
In all his course.*

PRINCIPAL ELEMENTS WITH ADJUNCT SENTENCES.

*"O let the song arise at times in praise
Of those who fell."*

"He is in the way of life, that keepeth instruction."

"He becometh poor that dealeth with a slack hand."

In the lips of him that hath understanding wisdom is found.

*"He that by usury and unjust gain increaseth his substance, shall
gather it for him that will pity the poor."*

*"Yet herein will I imitate the sun,
Who doth permit the base contagious clouds
To smother up his beauty from the world,
That, when he please again to be himself,
Being wanted, he may be more wondered at,
By breaking through the foul and ugly mists
Of vapor that did seem to strangle him."*

"Nor yet in the cold ground
Where thy pale form was laid, with many tears,
Nor in the embrace of ocean, shall exist
Thy image. Earth that nourished thee, shall claim
Thy growth to be resolved to earth again.

The hills,
Rock-ribbed and ancient as the sun; the vales,
Stretching in pensive quietness between;
The venerable woods; rivers that move
In majesty, and the complaining brooks,
That make the meadows green; and, poured round all,
Old ocean's gray and melancholy waste,
Are but the solemn decorations all
Of the great tomb of man.


All that tread
The globe, are but a handful to the tribes
That slumber in its bosom.

All that breathe
Will share thy destiny. As the long train
Of ages glide away, the sons of men,
The youth in life's green spring, and he who goes
In the full strength of years, matron and maid,
The bowed with age, the infant, in the smiles
And beauty of its innocent age cut off,
Shall, one by one, be gathered to thy side,
By those, who, in their turn, shall follow them.

So live, that, when thy summons comes to join
The innumerable caravan that moves
To the pale realms of shade, where each shall take
His chamber in the silent halls of death,
Thou go not, like the quarry slave at night,
Scourged to his dungeon; but, sustained and soothed
By an unfaltering trust, approach thy grave,
Like one who wraps the drapery of his couch
About him, and lies down to pleasant dreams.

"And even those hills that round his mansion rise,
Enhance the bliss his scanty fund supplies.

Dear is that shed to which his soul conforms,
And dear that hill which lifts him to the storms."

 Let the pupil point out—in this and the preceding page—

1. The Principal Sentences, naming their Elements.
2. The Auxiliary Sentences, naming their Elements, and the words of which they are Adjuncts.
3. The Adjunct Phrases—and the words which they describe.
4. The Adjunct Words, and their offices.

P H R A S E S.

A *Phrase* is two or more words, properly arranged, not constituting an entire proposition, but performing a distinct Etymological office, in the structure of a sentence.

EXAMPLES. "Now, when the first foul torrent *of the brooks*,
Swelled *with the vernal rains*, is ebbd away,
And, whitening, *down their mossy-tinctured streams*,
Descends the billowy foam,—now is the time
To tempt the trout."

What "torrent"? "of the brooks."

Condition of "brooks"? .. "Swelled with the vernal rains."

"Swelled" by what cause? .. "with the vernal rains."

"Descends" where? "down the mossy-tinctured streams."

"Now is the time" for what? "to tempt the trout."

[For Observations on Phrases, see Clark's Grammar, pp. 10-11.]

NOTE. Phrases are distinguished by their *forms* and *offices*.

CLASSIFICATION AND ANALYSIS OF PHRASES.

Principle XVIII. A *Phrase* is, in form, $\left\{ \begin{array}{l} \text{PREPOSITIONAL (T),} \\ \text{PARTICIPIAL (U),} \\ \text{INFINITIVE (V), or} \\ \text{INDEPENDENT (W).} \end{array} \right.$

Definition 27. A *Prepositional Phrase* is a phrase, introduced by a *Preposition*, having a Substantive—*word, phrase, or sentence*—as its object of relation.

EXAMPLES. "The shades *of eve* come slowly down,
The woods are wrapped *in deeper brown.*"

"A habit *of moving quickly* is another way *of gaining time.*"

"And cries *of 'Live for ever,'* struck the skies."

Def. 28. *A Participial Phrase* is a phrase, introduced by a participle, followed by an *Adjunct*, an *object* of action, or a word "*in Predication*."

EXAMPLES.

"Scaling yonder peak,
I saw an eagle, *wheeling near its brow*."

"The atrocious crime of *being a young man*, I shall attempt neither to palliate nor deny."

Def. 29. *An Infinitive Phrase* is a phrase, introduced by the Preposition *to*, followed by an Infinitive verb.

EXAMPLES. "See, Winter comes *to rule the varied year*."

"We ought *to be mindful* of our obligations."

Def. 30. *An Independent Phrase* is a phrase, introduced by a Noun or Pronoun, followed by a Participle depending on it, as an *Adjunct*.

EXAMPLES.

"*My story being done*,
She gave me, for my pains, a world of sighs."

The class not having accomplished their tasks, I thought it advisable to dispense with a recess.

ANALYSIS OF PHRASES.

Prin. XIX. *A Phrase* consists of $\left\{ \begin{array}{l} \text{PRINCIPAL PARTS} \\ \text{and} \\ \text{ADJUNCTS.} \end{array} \right.$

Def. 31. *The Principal Parts* of a Phrase are the words, necessary to its structure.

EXAMPLES.

"As new waked *from soundest sleep*,
Soft *on the flowery herb* I found me laid
In balmy sweat; which, *with his beams*, the sun
Soon dried, and, *on the reeking moisture* fed."

Def. 32. *The Adjuncts* of a Phrase are the words, used to modify or limit the offices of other words in the Phrase.

EXAMPLES.

"*With what an awful world-revolving* POWER,
Were first the unwieldy planets launched *ALONG*
The illimitable VOID."

Prin. XX. *The Principal Parts* of a Phrase consist of $\left\{ \begin{array}{l} \text{The LEADER} \\ \text{and} \\ \text{The SUBSEQUENT.} \end{array} \right.$

Def. 33. *The Leader* of a Phrase is the word, used to introduce the Phrase—generally connecting its Subsequent to the word which the Phrase qualifies.

EXAMPLES. “*Like* a spirit it came, *in* the van of a storm.”
 “We should endeavor *to* avoid giving offense.”
 “The previous *question* being called for, the debate closed.”

NOTE. The Leader of a Phrase is not always the first word *in position* in its phrase. Adjuncts of a Leader may precede. See the last example.

Prin. XXI. *The Leader* of a Phrase may be

{	a PREPOSITION (T_1),
	a PARTICIPLE (U_1),
	the PREPOSITION TO (V_1), or
	a SUBSTANTIVE (W_1).

EXAMPLES. “I am monarch *of* all I survey;
 My right there is none *to* dispute.”
Taking a madman’s sword, to prevent his *doing* mischief, cannot be regarded *as* robbing him.
 “The evening *star* having disappeared, we returned to the castle.”

NOTE. The Leader of a Phrase is sometimes suppressed. See Clark’s Grammar, p. 95.

Def. 34. *A Preposition* is a word used to introduce a Phrase, showing a relation of its Object to the word which the Phrase qualifies.

EXAMPLES. “One ink-drop *on* a solitary thought,
 Hath moved the mind *of* millions.”

Def. 35. *A Participle* is a word derived from a verb,—retaining the signification of its verb, while it also performs the office of some other “part of speech.”

[For Examples and Observations on Participles, see Clark’s Grammar, p. 71.]

Def. 36. *The Subsequent* of a Phrase is the word or words which follow the Leader as its object of *action* or *relation*, or which depend on it in construction.

EXAMPLE. At *parting*, too, there was a long ceremony in the *hall*—buttoning up great *coats*, tying on woollen *comforters*, fixing silk *handkerchiefs* over the *mouth* and up to the *ears*, and grasping sturdy *walking-canes* to support unsteady *feet*.

Prin. XXII. *The Subsequent of* $\left\{ \begin{array}{l} \text{a WORD,} \\ \text{a PHRASE, or} \\ \text{a SENTENCE.} \end{array} \right.$
 a Phrase may be - - -

EXAMPLES. "Sweet was the sound, when oft at evening's close,
 Up yonder *hill* the village murmur rose."

"I return to *your* inviting me to your forests."

"The footman, in his usual phrase,
 Comes up with '*Madam, dinner stays.*'"

NOTE. (a). The subsequent of a phrase is sometimes suppressed.

See Clark's Grammar, p. 95.

EXAMPLES. "These crowd *around*—to ask him of his health."

"Thou art perched aloft, on the beetling crag,
 And the waves are white *below* —."

NOTE. (b). When either element of a phrase is suppressed, the element which is expressed—whether Leader or Subsequent—is to be regarded as the *representative* of the whole phrase; and in the analysis of a Sentence, is to be construed as the whole phrase would be if fully expressed.

EXAMPLES. (1.) "These crowd *around* [him] to ask him of his health."

[Here, in the analysis of the *Sentence*, the word "*around*," as a *representative* of the phrase "*around him*," is to be construed as an Adverb of place. But, in the analysis of the *Phrase*, "*around him*," the word "*around*" is a Preposition—the Leader of the Phrase.

Hence, in this example, "*around*" performs, at the same time, two distinct offices;—

1. As an element in the *Sentence*—being the representative of its Phrase—it is an Adverb.

2. As an element in the *Phrase*—being the Leader of a Prepositional Phrase—it is a Preposition.

(2.) "They carried the child *home*."

In the analysis of this *Sentence*, the word "*home*," being the *representative* of the Phrase "*to his home*," is to be construed as an Adverbial Phrase,—*of place*—modifying the verb "*carried*." But,

In the analysis of the *Phrase* "*to his home*," the word "*home*" is to be construed as a Noun—Subsequent of the Phrase.

Hence, in the example above, the word "*home*," performs, at the same time, two distinct offices;—

1. As an element in the *Sentence*—being the representative of its Phrase—it is an Adverb.

2. As an element in the *Phrase*—being the Subsequent of the Phrase—it is a Substantive.

(3.) "Give *me* a calm, a thankful heart,
 From every murmur free."

Let the pupil analyze the above, and other similar sentences.

PREPOSITIONAL PHRASE (T).

ANALYSIS.

Prin. XXIII. *The Leader* of a Prepositional Phrase
is a - - - - - PREPOSITION (T₄).

EXAMPLES. "Sweet vale of Ovoca! how calm could I rest,
In thy bosom of shade with the friends I love best."

Prin. XXIV. *The Subsequent* { WORD (T₅),
of a Prepositional Phrase may { PHRASE (T₆), or
be a - - - - - { SENTENCE (T₇).

EXAMPLES. "The firmament grows brighter,
With every golden grain,
As handful AFTER handful,
Falls on the azure plain."
"A habit of moving quickly is another way of gaining time."
"How they bow to the mandate of 'Pass ye away.'"

Prin. XXV. *A Word*, being the { NOUN (T₁₃)
Subsequent of a Prepositional { or
Phrase, is a - - - - - { PRONOUN (T₁₄).

EXAMPLES. "O spare mine eyes,
Though to no use, but still to look on you."

NOTE. A word, when it is the object of a Preposition, is always *Substantive* in its office.

But it may be a word ordinarily used as an *Adjective* or an *Adverb*.

EXAMPLES. "What I do, I do FOR your good."
"FROM whence come wars."
"As yet the trembling year is unconfirmed."
"Those fairy scenes AT once are fled."

Prin. XXVI. *A Noun or Pronoun*, being the
Subsequent of a Prepositional Phrase, is in
the - - - - - OBJECTIVE CASE (T₁₈).

EXAMPLES. "To thee, BENEATH whose eye,
Each circling century
Obedient rolls,
Our nation, IN its prime
Looked WITH a faith sublime,
And trusted IN the time
That tried men's souls."

Prin. XXVII. *A Phrase* or *Sentence*, being the *Subsequent* of a *Prepositional Phrase*, is, in its office, - - - - - **SUBSTANTIVE (T₁₅).**

EXAMPLES. "There is no means OF *turning this life to its best account*, but BY *making a conscience of all our ways*."

"The Iclander always salutes you WITH 'God grant you a good day.'"

Prin. XXVIII. *A Phrase* { **TRANSITIVE (T₁₇)**
or *Sentence*, being the object { **OR**
of a *Prepositional Phrase*, is { **INTRANSITIVE (T₁₆).**

EXAMPLES. "Persons who are in the habit OF *sponging themselves with cold water every morning*, or OF *taking the shower or plunging bath*, do not easily take cold."

"A task is rendered doubly burdensome BY *being done at an inconvenient time*."

Prin. XXIX. *A Transitive Phrase* or *Sentence*, being the *Subsequent* of a *Prepositional Phrase*, must have an - - - - - **OBJECT (T₁₈).**

NOTE. This object must be a Substantive in the *Objective case*.

EXAMPLES. "I return to *your inviting me to your forests*."

"And all the air a solemn stillness holds,
SAVE *where the beetle wheels his droning flight*,
And drowsy tinklings lull the distant folds."

Prin. XXX. *An Intransitive* { **a PARTICIPLE,**
Phrase or Sentence, be- { **an ADJECTIVE,**
ing the *Subsequent* of a { **a NOUN,**
Prepositional Phrase, may { **a PRONOUN, or**
have "in predication," { **a PREPOSITION.** } (T₁₉).

EXAMPLES. "A task is rendered doubly burdensome BY *being done at an inconvenient time*."

"The habit OF *being silent* is one of the evidences OF *your being wise*."

"The atrocious crime OF *being a young man* I shall attempt neither to palliate nor deny."

"We had no suspicion OF *its being you*."

"The prisoner had a great repugnance TO *being looked at*."

Prin. XXXI. *An Adjunct* of a { WORD (T₈),
Prepositional Phrase may be a { PHRASE (T₉), or
SENTENCE (T₁₀).

- EXAMPLES.** "Speak gently to the *little CHILD*."
"On a *BED of green sea-flowers* thy limbs shall be laid."
"Time spent in performing *DEEDS of charity*, is the most important part of man's existence."
"Beneath the same *SUN that rolls over your heads*, the Indian hunter pursued the panting deer."

Prin. XXXII. *A Word, Phrase* { ADJECTIVE (T₁₁)
or *Sentence*, being an *Adjunct* of { or
a Prepositional Phrase, is, in its { ADVERB (T₁₂).
office, - - - -

- EXAMPLES.** "How blessed is he who crowns, in *SHADES like these*,
A youth of labor, with an *AGE of ease*."
"In those *ATTEMPTS at deception*, he lost the confidence of the family."
"It is to be regretted that these petitions have not been received with that *RESPECT and CONSIDERATION*, on our part, *which are due to the subject and the occasion*."
"Addison copies life with so *MUCH fidelity that he can hardly be said to invent*."
"I come now to speak upon *WHAT I would have gladly avoided*, had I not been particularly pointed at, for the *PART I have taken* in this bill."

PARTICIPIAL PHRASE (U).

ANALYSIS.

Prin. XXXIII. *The Leader* of a Participial Phrase is a - - - - PARTICIPLE (U₄).

- EXAMPLES.** "*Finding* fault in a severe and pettish tone, never does any good."

Prin. XXXIV. *A Participle* { TRANSITIVE (U₅)
being the *Leader* of a Parti- { or
cipial Phrase, is - - - { INTRANSITIVE (U₆).

- EXAMPLES.** "The habit of *moving quickly*, is another way of *gaining time*."

Def. 37. A *Transitive Participle* expresses an act which terminates on an - - - OBJECT (U_{11}).

- EXAMPLES. "Receiving goods, known to be stolen, is a criminal offence."
 "We have succeeded in *making* a BEGINNING."
 "Scaling yonder PEAK, I say an eagle."
 "Students often spend much time in *learning* THAT which is wholly useless."

Def. 38. An *Intransitive Participle* asserts *being* or *state*, or an *act* which does not terminate on an object.

- EXAMPLES. "Brothers and sisters may greatly aid each other in *judging* of their friends of the opposite sex."
 "I saw an eagle *wheeling* near its brow."

NOTE. When the Participle is intransitive the Phrase has no Subsequent. But then the Participle has an Adjunct or one or more words "in Predication."

Prin. XXXV. The Object of a { WORD (U_{12}),
 Transitive Participle may be a { PHRASE (U_{13}), or
 SENTENCE (U_{14}).

- EXAMPLES. "Nothing is so heavy a tax on mind and body, as the act of communicating *knowledge* to other minds."
 "By opposing *your going* to college, your father has made a very respectable wood-sawyer of you."
 "The ceremonies concluded by the Doctor's saying 'Gentlemen, we will resume our studies at seven to-morrow.'"

Prin. XXXVI. An *Intransitive Participle*, being the Leader of a Participial Phrase, may have { another PARTICIPLE,
 { an ADJECTIVE,
 { a NOUN,
 { a PRONOUN, or
 { a PREPOSITION, } (U_7)
 "in Predication," - -

- EXAMPLES. "Most young speakers are fond of *being applauded* by their companions and auditors."
 "Having at once become *rich*, he soon forgot his origin and his early associates."
 "The poor boy was despised and neglected only because of his father's *having been* a drunkard."
 "We had no thought of its *being* you."
 "She crieth at the gates, at the entry of the city, at the *coming in* at the doors."

Prin. XXXVII. *An Adjunct* of { WORD (U₈),
a Participial Phrase may be a - { PHRASE (U₉), or
SENTENCE (U₁₀).

EXAMPLES. "Much time is frittered away in RECEIVING AND PAYING
unmeaning VISITS—in STOPPING to talk; when you
might be doing something useful."

Prin. XXXVIII. *A Word,* { ADJECTIVE (U₁₇)
Phrase or Sentence, being { or
an Adjunct of a Participial { ADVERB (U₁₆).
Phrase, is an - -

EXAMPLES. "I have an engagement which prevents *my* STAYING longer
with you."

"There is a custom among young ladies of HOLDING *each*
other's HANDS and FOLDING THEM *before company*, which
had much better be dispensed with."—Young Lady's
Friend.

"HAVING LOST SIGHT of *our companions while we were passing*
the ravine, we mistook an old Indian trail for the path
they had taken."

NOTE. A Participial Phrase may be, in its office—

1. The Subject of a Sentence—"His being a minister PREVENTED his rising to civil power."
2. The Object of a Sentence—"His being a minister PREVENTED his rising to civil power."
3. The Object of a Phrase—"I allude to your inviting me to your forests."
4. An Adjunct of a Substantive—"Having ascertained the depth of the cavern, we considered a descent into it impracticable."
5. An Adjunct of a Verb—"He has DONE well, *considering the advantages he has had.*"

INFINITIVE PHRASE (V).

ANALYSIS.

Prin. XXXIX. *The Leader* of an Infinitive Phrase
is the Preposition - - - To (V₄).

EXAMPLES. To commend applause, To scatter plenty.

NOTE. The Leader of an Infinitive Phrase is often suppressed.
See Clark's Grammar, page 128, Obs. 8.

Prin. XL. *The Subsequent* of an Infinitive Phrase is an - - - - - INFINITIVE VERB (V_5), including its *Object* (V_9), when transitive.

EXAMPLES. "To die, to sleep, perchance to dream."

"Enough ; I am, by promise, tied
To match me with this man of pride."

Prin. XLI. *An Infinitive Verb*, { TRANSITIVE (V_6)
being the Subsequent of an In- } or
finitive Phrase, may be { INTRANSITIVE (V_7).

EXAMPLES. "To give good gifts and to be benevolent, are often very different things."

Prin. XLII. *The Object* of an { WORD (V_{13}),
Infinitive Verb may be a { PHRASE (V_{14}), or
SENTENCE (V_{15}).

EXAMPLES. "Thou dardest not CALL *thyself* a foe."

"While you strive to BEAR *being laughed at*."

"All goes to PROVE *what strange and half-sighted creatures we are*."

"I speak not to DISPROVE *what Brutus spoke*."

Prin. XLIII. *A Word, Phrase, or Sentence*, being the Object of an Infinitive Verb, is, in its office, - - - - - SUBSTANTIVE (V_{16}).

[See the Examples given above.]

Prin. XLIV. *An In-* { a PARTICIPLE,
transitive Verb, being { an ADJECTIVE,
the Subsequent of an { a NOUN,
Infinitive Phrase, may { a PRONOUN, or
have, "in Predication," { a PREPOSITION, } (V_8).

EXAMPLES. "We ought not to be satisfied with present attainments."

"The general was judged to be guilty of treason."

Edward is determined to become an engineer.

I thought it to be him.

That subject ought to be thought of.

Prin. XLV. *An Adjunct* of $\left\{ \begin{array}{l} \text{WORD (V}_{10}), \\ \text{PHRASE (V}_{11}), \text{ or} \\ \text{SENTENCE (V}_{12}). \end{array} \right.$
an Infinitive Phrase may be a

EXAMPLES. "Enough remains of glimmering light
To guide the wanderer's steps aright,
Yet not enough, from far to show
His figure to the watchful foe."

"I love to hear thine earnest voice,
Wherever thou art hid,
Thou testy little dogmatist,
Thou pretty Katydid."

Prin. XLVI. *A Word, Phrase, or* $\left\{ \begin{array}{l} \text{ADJECTIVE (V}_{18}) \\ \text{or} \\ \text{ADVERB (V}_{17}). \end{array} \right.$
Sentence, being an Adjunct of an -
Infinitive Phrase, is an

EXAMPLES. "But *where* to find that happiest spot below,
Who can direct, when all pretend to know?"

"I love to think on mercies past,
And future good implore."

NOTE. For Observations on Infinitive Verbs, see Grammar, pp. 127-8.

INDEPENDENT PHRASE (W).

ANALYSIS.

Prin. XLVII. *The Leader* of $\left\{ \begin{array}{l} \text{NOUN (W}_6) \text{ or} \\ \text{PRONOUN (W}_4). \end{array} \right.$
an Independent Phrase, is a

EXAMPLE. "The hour having arrived, we commenced the exercises."

"It having been announced that a lecture would be given,
the students immediately repaired to the laboratory."

Prin. XLVIII. *The Subsequent* of an Independent
Phrase is a - - - PARTICIPLE (W₆),
including its *Object* (W₁₀), if transitive.

EXAMPLES. "The hour having arrived, we commenced the exercises."

"The spies having communicated this intelligence to
the general, the order was immediately given to storm
the fortress."

NOTE. The Participle is sometimes suppressed:—

EXAMPLES. "Thus talking, *hand in hand*, alone they passed,
On, to their blissful bower."

"A few *hours more*—and he will move in stately grandeur
on."

"The wanderers of heaven, *each—to his home*, retire."

Prin. XLIX. *A Participle*, { TRANSITIVE (W_7)
being the Subsequent of an { or
Independent Phrase, is { INTRANSITIVE (W_8).

EXAMPLES. "The boat *having left* the *wharf* before we arrived, we immediately returned to our lodgings."

"Our candles *being* now all *lighted up*, and the whole place completely *illuminated*, never could the eye be presented with a more glittering or a more magnificent scene."

Prin. L. *The Object* of a { WORD (W_{14}),
Transitive Participle may { PHRASE (W_{15}), or
be a - - - - - { SENTENCE (W_{16}).

EXAMPLES. "The spies *having communicated* this *intelligence* to the general, the order was immediately given to storm the fortress."

"The *prisoner's counsel* *having* clearly proved an *alibi*, the court ordered his release."

"My cousin *having recommended* our *attending lecture*, as a substitute for going to the theatre, we ordered George to procure tickets for the season."

"The Coroner *demanding* where he *found the body*, the peasant went over again with the story of his adventure."

Prin. LI. *A Word, Phrase, or Sentence*, being the object of a Participle used as the Subsequent of an Independent Phrase, is, in its office, - - - - - SUBSTANTIVE (W_{17}).

EXAMPLES. *The Teacher* *having intimated that we might have visitors this afternoon*, we applied ourselves to study with unusual diligence.

Prin. LII. An Intransitive Participle, being the Subsequent of an Independent Phrase, may have, "in Predication," -

$\left\{ \begin{array}{l} \text{a PARTICIPLE,} \\ \text{an ADJECTIVE,} \\ \text{a NOUN,} \\ \text{a PRONOUN, or} \\ \text{a PREPOSITION,} \end{array} \right\}$	(W ₉).
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EXAMPLES. "The hour *having arrived*, we commenced the exercises."

"Our horse *becoming weary*, we procured lodgings at a private house."

"The witness *being an infidel*, exceptions were taken to his testimony."

"The book *being mine*, I might claim the first use of it."

"Recess *being over*, we betook ourselves again to our ordinary tasks."

Prin. LIII. An Adjunct of an Independent Phrase may be a

$\left\{ \begin{array}{l} \text{WORD (W}_{10}\text{),} \\ \text{PHRASE (W}_{11}\text{), or} \\ \text{SENTENCE (W}_{12}\text{).} \end{array} \right\}$

EXAMPLES. "The HOUR *for adjournment* HAVING ARRIVED *before the committee were ready to report*, a motion was made and carried to suspend the rules."

Prin. LIV. A Word, Phrase, or Sentence, being an Adjunct of an Independent Phrase, is an

$\left\{ \begin{array}{l} \text{ADJECTIVE (W}_{17}\text{)} \\ \text{or} \\ \text{ADVERB (W}_{18}\text{).} \end{array} \right\}$

EXAMPLES. "The BUSINESS *for which the convention was called* HAVING BEEN ACCOMPLISHED *on the first day of its session*, it was determined to devote the following day to public discussions."

NOTE. An Independent Phrase may be resolved into an *Independent Substantive* and a *Participial Phrase*—the latter always an Adjunct of the former.

EXAMPLE. (1.) "Mr. HAMMOND, *having acquired a fortune*, GAVE all his sons a liberal EDUCATION."

In this example, the Phrase "*having acquired a fortune*," is Participial Adjunct of "Mr. Hammond"—the Subject of the Sentence.

EXAMPLE. (2.) "Mr. Hammond *having acquired a fortune*, all his sons RECEIVED a liberal EDUCATION."

Here, the Phrase "Mr. Hammond *having acquired a fortune*," is *Independent* in form—the word "Mr. Hammond," is a part of the Phrase—not a part of the Sentence—the Phrase is a *logical* Adjunct to "received"—the *Predicate* of the Sentence.

Prin. LV. *A Phrase* is { TRANSITIVE OR
INTRANSITIVE.

Prin. LVI. *A Phrase* is { SIMPLE OR
COMPOUND.

Prin. LVII. *A Phrase* may be - COMPLEX.

Prin. LVIII. *A Phrase* may be - MIXED.

Def. 39. *A Transitive Phrase* is a phrase whose Subsequent is a *Transitive Verb* or *Participle*.

EXAMPLES. "He does not venture to *try* the effect of his imperial voice, in *hushing* its stormy billows, and *bidding* its proud waves to *stay* themselves at his feet."

Def. 40. *An Intransitive Phrase* is a phrase whose Subsequent is a *Noun* or *Pronoun*, or an *Intransitive Verb* or *Participle*.

EXAMPLES. "I call to *you* with all my voice."
"To *die*, to *sleep*, perchance to *dream*."
"I saw an eagle, *wheeling* near its brow."

Def. 41. *A Simple Phrase* is a phrase, having but one Leader and one Subsequent.

EXAMPLES. "Enough remains of glimmering *light*,
To *guide* the wanderer's steps aright."
"*Thought* meeting *thought* and will preventing will."

Def. 42. *A Compound Phrase* is a phrase, having two or more Leaders or Subsequents joined in the same construction.

EXAMPLES. "The engraver has placed the Conjunction *without* and *above* the circle."
"*Rewarding* and *punishing* actions by any other rule, would appear much harder to be accounted for, by minds formed as he has formed ours."
"The whole animal kingdom is in a state of constant *decay* and *renovation*."
"*Habits* formed in *childhood* and *youth*, last a whole lifetime."

Def. 43. A *Complex Phrase* is a phrase whose Leader, Subsequent or Adjunct, is qualified by another phrase.

- EXAMPLES. "Some in the FIELDS of purest *ether* play,
And bask and whiten in the BLAZE of *day*."
- "The greatest possible intimacy should never induce you
TO DISPENSE with *politeness*."
- "The office of wisely DEVELOPING the MINDS of *young women*, should be ranked AMONG the most honorable
EMPLOYMENTS in the *land*."
- "Long years have elapsed since I gazed ON THE SCENE,
Which my fancy still robed in its FRESHNESS of green."
- "Dost thou aspire to JUDGE *between the Lord*
Of Nature and *his works*?"

Def. 44. A *Mixed Phrase* is a compound phrase, having one or more Transitive Subsequents and one or more Intransitive Subsequents.

- EXAMPLES. "Forbade to *wade* through slaughter to a throne,
And *shut* the *gates* of mercy on mankind."
- "The old gentleman had never entertained the idea of
William's leaving home and *engaging in business* for himself."

WORDS WHICH ARE NOT ELEMENTS IN A SENTENCE.

PREPOSITIONS,
CONJUNCTIONS,
EXCLAMATIONS,
INDEPENDENT WORDS and
WORDS OF EUPHONY.

Def. 45. A *Preposition* is a word used to introduce a Phrase, showing a relation of its object to the word which the Phrase qualifies.

- EXAMPLES. "In *dread*, in *danger* and alone,
Famished and chilled, *through ways* unknown;
Tangled and steep, he *JOURNEYED* on,
Till, as a rock's huge point he turned,
A watch-fire close *before him* BURNED."

Prin. LIX. *A Preposition* is an element of a Phrase, but not of a Sentence.

EXAMPLE. "The time of my departure is at hand."

What "time?"—"of my departure." Time "is" when?"—"at hand."

Here the Phrase, *of my departure*, is a single Element in the Sentence—describing "time." "*At hand*," is a single Element, modifying "is." But, in the Phrase, "of my departure," the word "of" is an element—the Leader, showing a relation of "departure" to "time." The word "at," is an Element in the Phrase, "at hand."

NOTE. (a). A Preposition is often used as a *representative* of the Phrase of which it is an Element.

EXAMPLE. "These crowd around, to ask him of his health."

In this example, the word "around" is used for the whole Phrase, *around him*,—an adverbial Phrase. The Preposition "around," being used as a *representative* of the Adverbial Phrase, of which it is the Leader, becomes an Adverb, by virtue of such office; and is then an Element in the Sentence, as well as in the Phrase. In the analysis of the Sentence, "around" is an Adverbial Element. In the analysis of the Phrase, "around" is a Prepositional Element.

NOTE. (b). The Subsequent of a Phrase may also become an Element in a Sentence.

EXAMPLE. "Give me a calm, a thankful heart."

Here, the word "me," is the Subsequent of the Adverbial Phrase, *to me*—a Substantive in its office in the structure of the Phrase. But, being used as the *representative* of the Adverbial Phrase, it becomes an Element in the Sentence as well as in the Phrase. In the analysis of the Sentence, "me" is an Adverbial Element. In the analysis of the Phrase, "me" is a Substantive Element.

[See Clark's Grammar, pp. 95 and 145. See, also, pp. 92-94.]

CONJUNCTIONS.

Prin. LX. *A Conjunction* is a word used—

1. To introduce a Sentence.
2. To connect Words or Phrases in construction.

EXAMPLES. "And I am glad *that* he has lived thus long."

"God created the heaven *and* the earth."

"Across the lake, through bush *and* brake,
Resounds the bugle horn."

"It was her good fortune to be loved *and* to love."
His income was one thousand dollars per annum, over
and above his incidental expenses.

NOTE. Conjunctions which introduce Auxiliary Adverbial Sentences, generally perform a double office;—

1. To introduce the Sentence :
2. To indicate the peculiar office of the Sentence which it introduces.

EXAMPLES.

"And, *if I sought,*
Think'st thou no other could be brought."
"And, *when its yellow luster smiled*
O'er mountains yet untrod,
Each mother held aloft her child,
To bless the bow of God."

In the first Sentence above, the word "if," introduces the Auxiliary Sentence, "I sought"—while at the same time it indicates that its Sentence makes the Principal Sentence conditional.

In the second example, "when" introduces its Sentence, "luster smiled"—indicating also that it is used as an Adjunct of time, modifying the action expressed by "held."

[See Grammar, pp. 97-98, see also, pp. 179-80.]

REMARKS. In the CHART, the Conjunction is placed without and above the circles, to indicate:—

1. That it is not an Element in the Sentence.
2. That it is used to introduce the Sentence.

EXCLAMATIONS.

Prin. LXI. *An Exclamation* has no dependent construction.

NOTE. An Exclamation sometimes has no accompanying word—as "Fie!" "O!"

Sometimes it accompanies a *word*—as "O liberty! O sound!—once delightful."

Sometimes it has a *Phrase* attached—as "O for a lodge in some vast wilderness!"

Sometimes a *Sentence* follows—as :

"Oh! I have loved, in youth's fair vernal morn,
To spread imagination's wildest wing."

REMARK. In the CHART the Exclamation is placed without and to the left of the circles, to indicate:—

1. That it is not an Element in the Sentence.
2. That it usually precedes words which accompany it.

INDEPENDENT WORDS.

Prin. LXII. *An Independent word, in its office, is commonly a logical Adjunct.*

EXAMPLES. "I PAUL, have written with mine own hand."
 "Breathe all *thy* minstrelsy, immortal HARP."
 "To attain the height and depth of *thy* eternal ways,
 All human things come short—SUPREME of things."
 "He is the FREEMAN, whom the truth makes free."
 "And soon, observant of approaching day,
 The meek-eyed *morn* appears—MOTHER of dews."
 "Lend me your song, *ye* NIGHTINGALES."

NOTE. Independent words are used to make an indefinite word more definite,—e. g.—in the last example, the word "nightingales," determines the application of the word "ye."

In the former example, "mother," is an explanatory title of the word "morn."

REMARK. In the CHART, the Independent word is placed *without* and *below* the circles, to indicate:—

1. That it is not an Element in the Sentence.
2. That it is commonly used as a logical Adjunct.

But an Independent word, *used in Predication*, is placed with the "Predicate," (H 4, 5.)

WORDS OF EUPHONY.

Def. 46. A word used chiefly for the sake of *sound*, or to change the *position*, *accent* or *emphasis* of other words in a Sentence is a *word of Euphony*.

EXAMPLES. "I think *there* is a knot of you,
 Beneath that hollow tree."

"*There*" is used to allow the Predicate "*is*" to precede its subject "*knot*."

"I sit *me* down, a pensive hour to spend."

"*Me*" is used to throw the accent on the word "*down*."

"These were thy charms, sweet village! sports like these,
 With sweet succession, taught *e'en* toil to please."

"*E'en*" is used to make "*toil*" emphatic.

For observations on Words of Euphony, see Grammar, pp. 10 and 182.

REMARKS. In the CHART, a word of Euphony is placed without the circles—to indicate that it is not an Element in the Sentence—it is placed at the right, for convenience of space.

RECAPITULATION.

A Phrase consists of { PRINCIPAL ELEMENTS { *Leader*
and
ADJUNCT ELEMENTS. { *and Subsequent.*
Adjectives
and
Adverbs.

A Phrase is, in *form* { PREPOSITIONAL,
PARTICIPIAL,
INFINITIVE, or
INDEPENDENT.

A Phrase is, in *office* { SUBSTANTIVE,
ADJECTIVE,
ADVERBIAL,
INDEPENDENT.

A Phrase is, in *structure* { SIMPLE OR COMPOUND,
TRANSITIVE OR INTRANSITIVE,
COMPLEX,
MIXED.

QUESTIONS FOR REVIEW.

What is a Phrase ?

What are the distinctions of Phrases ?

What is a Prepositional Phrase ?

What is a Participial Phrase ?

What is an Infinitive Phrase ?

What is an Independent Phrase ?

Of what do Phrases consist ?

What are the Principal Parts of a Phrase ?

The Principal Elements of a Phrase consist of what ?

What is the Leader of a Phrase ?

The Leader of a Phrase may be what "part of speech?"

What is a Preposition ?

What is a Participle ?

What is the Subsequent of a Phrase ?

The Subsequent of a Phrase may consist of what ?

Is the Subsequent always expressed ?

What is the Leader of a Prepositional Phrase ?

What may be the Subsequent of a Prepositional Phrase ?

What classes of *words* may be the Subsequent of a Prepositional Phrase ?

A Word, being the Subsequent of a Prepositional Phrase, is in what case ?

What is the office of a Phrase or Sentence used as the Subsequent of a Prepositional Phrase ?

The Adjuncts of a Prepositional Phrase may consist of what ?

A Word, Phrase, or Sentence, being the Adjunct of a Prepositional Phrase, perform what offices ?

What is the Leader of a Participial Phrase ?

What is a Transitive Participle ?

What is an Intransitive Participle ?

The Object of a Transitive Participle may consist of what ?

An Adjunct of a Participle may consist of what ?

A Word, Phrase, or Sentence, being the Adjunct of a Participle, may perform what office ?

What is the Leader of an Infinitive Phrase ?

What is the Subsequent of an Infinitive Phrase ?

An Adjunct of an Infinitive Phrase may consist of what ?

What is the Leader of an Independent Phrase ?

What is the Subsequent of an Independent Phrase ?

What is a Transitive Phrase ?

What is an Intransitive Phrase ?

What is a Simple Phrase ?

What is a Compound Phrase ?

What is a Complex Phrase ?

What is a Mixed Phrase ?

What is the office of Prepositions ?

When may a Preposition be an Element in a Sentence ?

What are the offices of Conjunctions ?

When does a Conjunction perform a twofold office ?

What relation does an Exclamation have to a Sentence ?

What is the office of Independent Words ?

For what are Words of Euphony used ?

CLASSIFICATION OF SENTENCES.

REMARK. Sentences have - - { GRAMMATICAL DISTINCTIONS, and
Rhetorical Distinctions.

1. GRAMMATICAL DISTINCTIONS.

Prin. LXIII. *A Sentence* is { TRANSITIVE or
INTRANSITIVE. *2, 3, 4*

Prin. LXIV. *A Sentence* is { SIMPLE or
COMPOUND.

Prin. LXV. *A Sentence* is { PRINCIPAL or
AUXILIARY.

Prin. LXVI. *A Sentence* may be - COMPLEX.

Prin. LXVII. *A Sentence* may be - MIXED.

II. RHETORICAL DISTINCTIONS.

Prin. LXVIII. *A Sentence* may be { DECLARATIVE,
CONDITIONAL,
INTERROGATIVE,
IMPERATIVE or
EXCLAMATORY.

NOTE. The Grammatical distinctions are suggested by the *structure* or *mutual dependence* of the Sentences, and are indicated by the Diagrams of the Sentences.

The Rhetorical distinctions are suggested rather by a *different arrangement* of the *words* composing the Sentences:—They are not indicated by the system of Diagrams, adopted in this work,

Def. 47. *An Intransitive Sentence*, is a sentence that asserts *condition, being or state*, or an *act* which does not terminate on an Object.

EXAMPLES. “*Large was his bounty, and his soul, sincere.*”

“*On some fond breast the parting soul relies.*”

“*Remote from cities lived a swain.*”

NOTE. An intransitive Sentence has *no Object*.

[For a complete list of Examples of Intransitive Sentences, see p. 51.]

Def. 48. A *Transitive Sentence* is a sentence that asserts an *act* which terminates on an *Object*.

EXAMPLE. "*I thank thee, Roderick, for the word;
It nerves my heart, it steels my sword.*"

NOTE. A Transitive Sentence has one or more *Objects*.

[For an extended list and classification of Transitive Sentences, see p. 72.]

[Some Sentences are used transitively or intransitively—See Grammar, p. 146.]

Def. 49. A *Simple Sentence* is a sentence that asserts but one proposition.

EXAMPLES. "Beneath the aged oak *he sleeps.*"

"*Canst thou not shake the centre ?*"

NOTE. A Simple Sentence can have but one Subject, one Predicate and—when Transitive—one Object.

[For an extended list of Simple Sentences, see pp. 60–3.]

Def. 50. A *Compound Sentence* is a sentence that asserts more than one proposition.

EXAMPLE. "The dripping rock, the mountain's misty top
Swell on the sight, and *brighten* with the dawn."

NOTE. Those *parts* of a Sentence that are compounded, are called *clauses*.

Def. 51. A *Principal Sentence* is a sentence that asserts an independent or a Principal Proposition.

EXAMPLE. "And, as I passed along, *I heard* the *complaints* of the laborers, who had reaped down his fields, and the *cries* of the poor, whose covering he had taken away."

Def. 52. An *Auxiliary Sentence* is a sentence that is used as an Element in the structure of another Sentence or of a Phrase.

EXAMPLES. "And, as I passed along, *I heard* the COMPLAINTS of the laborers *who had reaped down his fields*, and the CRIES of the poor *whose covering he had taken away.*"

NOTE. In the above example, are four perfect Sentences;—

1. *I heard complaints and cries*—the Principal Sentence.
2. *As I passed*—used to tell *when* I heard complaints and cries—Hence, an Adverbial Adjunct—of time.
3. *Who had reaped fields*—used to tell *what* laborers—Hence, an Adjective Adjunct.
4. *Whose covering he had taken*—used to tell *what* poor—Hence, an Adjective Adjunct.

The Principal Sentence is introduced by the word "and."

The Second is introduced by the word "as," which word also indicates the office of the Sentence. See p. 41.

The Third is introduced by the word "who." See Grammar, p. 156.

The Fourth is introduced by the word "whose." See Grammar, p. 179, Obs. 3.

Def. 53. A *Complex Sentence* is a sentence that is composed of a Principal Sentence with its Auxiliary Sentence.

EXAMPLE.	{	I heard complaints	{	All combined —Constitute the Principal Elements of one Complex Sentence.
		and cries—Principal Sentence,		
		I passed - - - - -Auxiliary Sentence,		
		Who had reaped		
		fields - - - - -Auxiliary Sentence,		
		He had taken cov-		
		ering. - - - - -Auxiliary Sentence,		

Def. 54. A *Mixed Sentence* is a Compound Sentence having one or more *Transitive*, and one or more *Intransitive* Predicates.

EXAMPLE. "Can one be pardoned and retain the offence?"

[Here "pardoned" is an *Intransitive*, and "retain" is a *Transitive* Predicate.

Def. 55. A *Declarative Sentence* is a sentence that asserts a proposition.

NOTE. A Declarative Sentence, may be - - - - - { POSITIVE OR
NEGATIVE.

Def. 56. A *Conditional Sentence* is a sentence that asserts a conditional or hypothetical proposition.

EXAMPLES. "If thine enemy hunger, feed him."

"Were I Alexander, I would accept the terms."

NOTE. A Conditional Sentence is always an Adjunct of another Sentence. It is called Conditional, because it renders its Principal Sentence conditional.

Def. 57. An *Interrogative Sentence* is a sentence, so arranged as to ask a question.

EXAMPLES. "Has God, thou fool, worked solely for thy good?"

"Heeds he not the bursting anguish and the heart-rending cry?"

NOTE. By an Interrogative Sentence, { Solicit information
or
we may - - - - - { Assert a fact more positively.

Def. 58. *An Imperative Sentence* is a sentence used to *command, exhort* or *entreat*.

EXAMPLES. "Give me a calm, a thankful heart,
From every murmur free."
"And, noble earl, receive my hand."
"Back, to thy punishment, false fugitive!
And, to thy speed add wings."

NOTE. (a). We entreat or supplicate a superior.
We exhort or advise an equal.
We command an inferior.

Def. 59. *An Exclamatory Sentence* is a sentence so arranged as to express a sudden or intense emotion.

EXAMPLE. "How I love to see thee,
Golden evening sun!"

NOTE. (a). The emotion expressed, may be of wonder—joy—contempt—&c., &c.

NOTE. (b). Rhetorically considered, a Sentence of one class can be changed into one of a different class.—*e. g.* A Declarative Sentence can, by a change in the position of the words composing it, or by the introduction of additional words, be converted into Conditional, Interrogative, Imperative or Exclamatory Sentences.

EXAMPLES.

1. *Declarative* :—"You do wrong me."
2. *Conditional* :—"If you do wrong me."
3. *Interrogative* :—"Do you wrong me?"
4. *Imperative* :—"Do wrong me."
5. *Exclamatory* :—"How cruelly you do wrong me!"

Here, no change is made in the *construction* of the Sentence—each is grammatically the same :—*i. e.* *Simple—Transitive*. In each Sentence the same word is the Subject, the same words constitute the Predicate, and the same word is the Object. The difference, then, is *Rhetorical* :—the *position* of the words—the suppression of some of them—or the addition of others requiring different enunciation, and calling forth different emotions.

NOTE. (c). Grammatically considered, Sentences may also be changed from one class to another.

1. A Transitive Sentence may be rendered Intransitive.

EXAMPLES.

Transitive :—"You wrong me."

Intransitive :—"I am wronged by you."

Intransitive :—" America was discovered by Columbus."

Transitive :—" Columbus discovered America."

REMARKS. These are *Grammatical* changes; wherein the *structure* of the Sentence is *altered*—and the *Principal Parts* are *differently modified*.

The GENERAL RULE for making a Transitive Sentence Intransitive, is—

1. "Let the *Object* become the *Subject*."
2. "Let the *Active Voice* of the Verb be changed to *Passive*."
3. "Let the *Subject* become the object of the Preposition 'by,' in a Phrase modifying the new Predicate."

2. Some Compound Sentences, may be resolved into Simple Sentences.

EXAMPLES.

COMPOUND.....	{ "Can storied urn or animated bust Back, to its mansion, call the fleeting breath?"
SIMPLE.....	{ Can storied urn call the fleeting breath back to its mansion?
SIMPLE.....	{ Can animated bust call the fleeting breath back to its mansion?

But, *not all* Compound Sentences can be thus resolved into Simple Sentences.

EXAMPLES. "The Teacher and his method of teaching are intimately connected."

"Oxygen and Hydrogen form water."

It is not true that *oxygen forms water*,
Nor is it true that *hydrogen forms water*.

[For further observations on this point, see Clark's Grammar, page 21.]

QUESTIONS FOR REVIEW.

What are the *Grammatical distinctions* of Sentences?

What are the *Rhetorical distinctions*?

What is an *Intransitive* Sentence?

Make an *Intransitive* Sentence.

What is a *Transitive* Sentence?

Make a *Transitive* Sentence.

What is a *Simple* Sentence?

Make a *Simple* Sentence.

What is a *Compound* Sentence?

Make a *Compound* Sentence.

What are the *Clauses* of a Compound Sentence?

What is a *Principal* Sentence?

What is an *Auxiliary* Sentence?

What is a *Complex* Sentence?

Make a Complex Sentence—having

1. The Principal Sentence Simple—Transitive.
2. " " " Simple—Intransitive.
3. " " " Compound—Transitive.
4. " " " Compound—Intransitive.
5. " " " Compound—Mixed.
6. The Auxiliary Sentence Simple—Transitive,
7. " " " Simple—Intransitive,
8. " " " Compound—Transitive,
9. " " " Compound—Intransitive,
10. " " " Compound—Mixed.

What is a *Mixed* Sentence?

Make Mixed Sentences—having

1. The First Predicate Transitive.
2. " " " Intransitive.
3. " Second " Transitive.
4. " " " Intransitive.

What is a *Declarative* Sentence?

Make a Declarative Sentence.

What is an *Interrogative* Sentence?

Make an Interrogative Sentence.

What is a *Conditional* Sentence?

Make a Conditional Sentence.

What is an *Imperative* Sentence?

Make an Imperative Sentence.

What is an *Exclamatory* Sentence?

Make an Exclamatory Sentence.

Transform Sentences—

1. A Transitive into an Intransitive.
2. An Intransitive into a Transitive.
3. A Compound into two or more Simple.
4. A Declarative into an Interrogative.
5. An Interrogative into a Declarative.

EXERCISES

IN THE ANALYSIS OF SENTENCES.

REMARK. 1. In every Intransitive Sentence there must be two distinct Elements—

The SUBJECT and the PREDICATE.

2. In every Transitive Sentence there must be three distinct Elements—

The SUBJECT—the PREDICATE—and the OBJECT.

3. These constitute the *Principal* Elements of a Sentence.

4. A Sentence may have *Adjunct* Elements.

5. The *Subject* of a Sentence, and the Object of a Sentence must be a *Substantive*.

6. The Predicate of a Sentence must be—at least—a VERB.

7. The Adjuncts of Substantives are ADJECTIVES.

8. The Adjuncts of Verbs are ADVERBS.

SIMPLE SENTENCES.

INTRANSITIVE.

EXAMPLES.

1. THE SUBJECT—A NOUN.
"On some fond breast the parting *soul* relies."
2. THE SUBJECT—A PRONOUN.
"*Thou* art perched aloft on the beetling crag."
3. THE SUBJECT—A PHRASE.
"*His having been intoxicated*, was known to the family."
4. THE SUBJECT—A PHRASE.
"*To be able to read well*, is a valuable accomplishment."
5. THE SUBJECT—A SENTENCE.
"*What time he took orders*, doth not appear."
6. THE SUBJECT—A SENTENCE.
"*That I have taken this old man's daughter*, is most true."
7. THE PREDICATE—ONE VERB.
"Remote from cities, *lived* a swain."
8. THE PREDICATE—TWO VERBS.
"True eloquence *does not consist* in speech."
9. THE PREDICATE—A VERB AND A PARTICIPLE.
"*All this has passed* away."
10. THE PREDICATE—A VERB AND AN ADJECTIVE.
"*His palsied hand waxed* strong."
11. THE PREDICATE—A VERB AND A NOUN.
"*He was* my friend."
12. THE PREDICATE—A VERB AND A PRONOUN
"*It is I*."
13. THE PREDICATE—A VERB AND A PREPOSITION.
"*Its idle hopes are o'er*."
14. THE PREDICATE—TWO VERBS AND A PARTICIPLE.
"*From that position the whole fleet may be seen*."
15. THE PREDICATE—TWO VERBS AND AN ADJECTIVE.
"*That would be* strange."
16. THE PREDICATE—TWO VERBS AND A NOUN.
"*The habitual drunkard can not be* a christian."
17. THE PREDICATE—TWO VERBS AND A PRONOUN.
"*They shall be* mine."
18. THE PREDICATE—TWO VERBS AND TWO PARTICIPLES.
"*That meteor might have been seen* in Boston."
19. THE PREDICATE—A PARTICIPLE AND A NOUN.
"*He must have been* a man of wisdom."
20. THE PREDICATE—TWO VERBS, A PARTICIPLE AND A PRONOUN.
"*It might have been* you."
21. THE PREDICATE—TWO VERBS, A PARTICIPLE AND A PREPOSITION.
"*He would have been* laughed at."

EXPLANATION OF DIAGRAM (A).


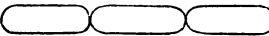



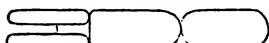

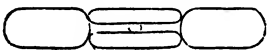
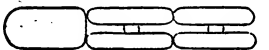
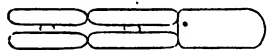
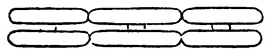
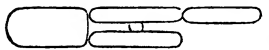
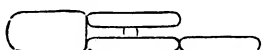
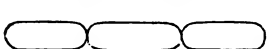
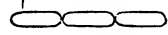
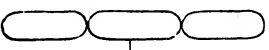

0. Introduces the Sentence.....	<i>A Conjunction—Rule</i>	7.
1. The Subject of the Sentence.....	<i>A Substantive</i>	" 2.
2. The Predicate " " "	<i>A Verb</i>	" 3.
3. The Object " " "	<i>A Substantive</i>	" 4.
4. Adjunct of (1),.....	<i>An Adjective</i>	" 5.
5. Adjunct of (1),.....	<i>An Adjective</i>	" 5.
6 to 19 inclusive, collectively Adjunct		
Sentence of (1),.....	<i>An Adjective</i>	" 5. (c).
6. Subject of the Adjunct Sentence....	<i>A Substantive</i>	" 2.
6. Also introduces the Adjective		
Sentence.....	<i>A Relative Pronoun</i>	" 9.
7. Predicate of the Adjunct Sentence	<i>A Verb</i>	" 3.
8. } Adjuncts of the Predicate.....	<i>Adverbs</i>	" 5.
9. }		
10. Connects (7) and (11),.....	<i>A Conjunction</i>	" 8.
11. Predicate of (6),.....	<i>A Verb</i>	" 3.
12. Object of (11),.....	<i>A Substantive</i>	" 4.
13. } Adjuncts of (12),.....	<i>Adjectives</i>	" 5.
14. }		
(15, 16, 17, 18, 19), collectively Adjunct		
Phrase of (12),.....	<i>An Adjective</i>	" 5.
15. Introduces the Prepositional Phrase	<i>A Preposition</i>	" 5. (b).
16. Subsequent of the Phrase.....	<i>A Substantive</i>	" 6.
17. } Adjuncts of (16),.....	<i>Adjectives</i>	" 5.
18. }		
19. }		
20. Adjunct of (3),.....	<i>An Adjective</i>	" 5.
(21, 22, 23, 24, 25, 26, x). Adjunct		
(Phrase) of (3),.....	<i>An Adjective</i>	" 5.
21. Leader of the (Prepositional) Phrase	<i>A Preposition</i>	" 5. (b).
22. Subsequent of the (Prepositional)		
Phrase.....	<i>A Substantive</i>	" 6.
23. } Adjuncts of (22),.....	<i>Adjectives</i>	" 5.
24. }		
(25, 26, x), collectively, an Adjunct		
(Sentence) of (22),.....	<i>Adjective</i>	" 5. (c).
25. Subject of the (Adjunct) Sentence..	<i>Substantive</i>	" 2.
26. Predicate of the (Adjunct) Sentence	<i>Verb</i>	" 3.
x. Object (Suppressed) of (Adjunct)		
Sentence.....	<i>Substantive</i>	" 4.
x. Secondary office introduces (Adjective) Sentence.....	<i>Relative Pronoun</i>	" 9.

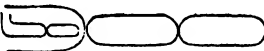
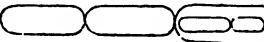
CLASSIFICATION OF SENTENCES AND PHRASES.

ILLUSTRATED BY DIAGRAMS.

DIAGRAMS.....adapted to


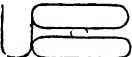



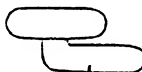
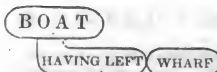
Subject—Predicate—Object.

A		.....a Simple Sentence—Intransitive. EXAMPLE. " <i>Landscape fades.</i> "
B		.....a Simple Sentence—Transitive. Ex. " <i>Master taught school.</i> "
C		...a Compound Sentence—Intransitive. Ex. " <i>Lark ascends and sings.</i> "
D		...a Compound Sentence—Intransitive. Ex. " <i>Wealth and Freedom reign.</i> [G. 22].
E		...a Compound Sentence—Transitive. Ex. " <i>We beheld moon and stars.</i> "
F		...a Compound Sentence—Transitive. Ex. " <i>Urn or bust can call breath.</i> "
G		...a Compound Sentence—Transitive. Ex. " <i>Liberty and Union promote peace and safety.</i> "
H		...a Compound Sentence—Transitive. Ex. " <i>State conforms and models life.</i> "
I		...a Compound Sentence—Transitive. Ex. " <i>Spirit unfurls light and wheels course.</i> "
J		...a Compound Sentence—Transitive. Ex. " <i>Wisdom and virtue elevate and ennoble man.</i> "
K		...a Compound Sentence—Transitive. Ex. " <i>Youth and beauty tread ring and shout raptures.</i> " [G. 26.]
L		.....a Compound Sentence—Mixed. Ex. " <i>He breathes fragrance and sleeps.</i> "
M		.....a Compound Sentence—Mixed. Ex. " <i>Fruits ripen and yield repasts.</i> "
N		.....the Principal Sentence. Ex. " <i>He loveth soul.</i> "
N n		.....Auxiliary Sentence—Adjective. Ex. " <i>That getteth wisdom.</i> "
O		.....the Principal Sentence. Ex. " <i>He will make apology.</i> "
O o		.....Auxiliary Sentence—Adjective. Ex. " <i>If John has injured you.</i> "

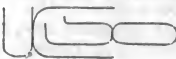
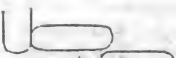



- P p  a Sentence having a Phrase for its Subject.
Ex. "*Finding fault, discourages youth.*"
- Q  a Sentence having a Sentence for its Object.
Ex. "*Man exclaims, they come.*" [p 14.]

PHRASES.

Leader—Subsequent.

- R a Prepositional Phrase—Simple.
EXAMPLE. "*Of Juva.*"
- R2 a Prepositional Phrase—Compound.
Ex. "*In peace and safety.*"
- S  ..a Participial Phrase—Simple, Transitive
Ex. "*Gaining time.*" [See page 31.]
- T an Infinitive Phrase—Intransitive.
Ex. "*To dream.*"
- T2 an Infinitive Phrase—Transitive.
Ex. "*To give gifts.*"
- U an Independent Phrase—Intransitive.
Ex. "*Story being done.*" [See page 26.]
- U2 an Independent Phrase—Transitive.
Ex. "*Boat having left wharf.*" [See page 36.]

COMPLEX PHRASES.

- V  .a Participial Phrase the Object of a Preposition.
Ex. "*Of sponging themselves.*" [See page 30.]
- W  Principal Phrase Prepositional, or Infinitive.
Auxiliary Phrase Prepositional, or Infinitive.
Ex. "*On bed of sea-flowers.*" [See page 31.]
- X  .a Participial Phrase, having a Sentence for its Subsequent.
Ex. "*Saying we will resume studies.*"
- Y Adjunct Word—Adjective or Adverb.
- Z Compound Adjunct.

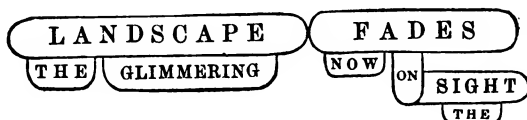
REMARK 1. With the exception of the last two, the above Diagrams are adapted to the *Principal Elements* of a Sentence or Phrase. In the exercises which follow these Elements are variously modified by Adjunct Words, Phrases and Sentences.

2. The whole Predicate—consisting of one, two, three, four, and sometimes five words, is placed in one diagram—as exhibited on the following page.

ANALYSIS OF SENTENCES.

SIMPLE SENTENCES—*Intransitive*.

"Now fades the glimmering landscape on the sight."



ANALYSIS FROM THE DIAGRAM.

PRINCIPAL PARTS.	{	<i>The Subject</i>	"Landscape."
		<i>The Predicate</i>	"Fades."
ADJUNCTS.	{	<i>Of the Subject.</i> {	"The".....a Word.
		"Glimmering".....	a Word.
	{	<i>Of the Predicate.</i> {	"Now".....a Word.
		"On the sight".....	a Phrase.

"On the sight,"—*A Prepositional Phrase.*

PRINCIPAL PARTS.	{	<i>The Leader</i>	"On."
		<i>The Subsequent</i>	"Sight."
ADJUNCTS.	{	<i>Of the Leader</i>	—
		<i>Of the Subsequent</i>	"The."

ANALYSIS BY THE CHART.

Now.....	an Element in the Sentence.		
Adjunct.....	(a).	Why?—Def.	17.
Primary.....	(b).	Why?—Def.	18.
Word.....	(d).	Why?—Def.	7.
Adverb.....	(k).	Why?—Def.	21.
Fades.....	an Element in the Sentence.		mcn
Principal Part.....	(A).	Why?—Def.	2.
Predicate.....	(C).	Why?—Def.	5.
Verb.....	(H).	Why?—Def.	15.
The.....	an Element in the Sentence.		
Adjunct.....	(a).	Why?—Def.	17.
Primary.....	(b).	Why?—Def.	18.
Word.....	(d).	Why?—Def.	7.
Adjective.....	(j).	Why?—Def.	20.
Glimmering.....	an Element in the Sentence.		
Adjunct.....	(a).	Why?—Def.	17.
Primary.....	(b).	Why?—Def.	18.
Word.....	(d).	Why?—Def.	7.
Adjective.....	(j).	Why?—Def.	20.

Landscape.....	an Element in the Sentence.		
Principal Part.....	(A).	Why ?—Def.	2.
Subject.....	(B).	Why ?—Def.	4.
Word.....	(E).	Why ?—Def.	7.
Noun.....	(L).	Why ?—Def.	8.
On the sight.....	an Element in the Sentence.		
Adjunct.....	(a).	Why ?—Def.	17.
Primary.....	(b).	Why ?—Def.	18.
Phrase.....	(e).	Why ?—Def.	22.
Adverb.....	(m).	Why ?—Def.	24.

“On the sight,”—A Prepositional Phrase.

ANALYSIS.

On.....	an Element in the Phrase.		
Principal Part.....		Why ?—Def.	31.
Leader.....	(T ₁).	Why ?—Def.	33.
Preposition.....	(T ₄).	Why ?—Def.	34.
The.....	an Element in the Phrase.		
Adjunct.....	(T ₃).	Why ?—Def.	32.
Word.....	(T ₈).	Why ?—Def.	7.
Adjective.....	(T ₁₁).	Why ?—Def.	20.
Sight.....	an Element in the Phrase.		
Principal Part.....		Why ?—Def.	31.
Subsequent.....	(T ₂).	Why ?—Def.	36.
Word.....	(T ₅).	Why ?—Def.	7.
Noun.....	(T ₁₃).	Why ?—Def.	8.
Object.....	(T ₁₈).	Why ?—Prin.	XXVI.

Thus analyze the following

ADDITIONAL INTRANSITIVE SENTENCES.

1. “The oaks of the mountains fall.”
2. “The mountains themselves decay with years.”
3. “All nature moved in wonted harmony.”
4. “Soft sounds spread along the woods.”
5. “The silent vallies of night rejoice.”
6. “The pleasant sound returns again.”
7. “The hero leaned on his father’s (G¹⁴⁷) shield.”
8. “The bards rested on their harps.”
9. “Sleep fell softly around.” (40 a).
10. “The first beam of the morning rose.”
11. “Now, from the grey mist of the ocean the white-sailed ships of Fingal appear.”
12. “Mournfully my spirit turns
To dreams of olden times.”
13. “Fair science frowned not on his humble birth.”
14. “Pride, like an eagle, builds among the stars.”
15. “Rays of limpid light gleamed round their path.”
16. “Birds sang amid the sprouting shade.”
17. “Bees hummed amid the whispering grass.”
18. “Up yonder hill the village murmur rose.”

"The salutary influence of the much loved and honored Teacher is withdrawn."

ANALYSIS FOR THE DIAGRAM.

PRINCIPAL PARTS.	{	<i>The Subject</i>	"Influence,"
		<i>The Predicate</i>	"Is withdrawn."
ADJUNCTS.	{	<i>Of the Subject</i>	"The" a Word
			"Salutary" " "
		<i>Of the Predicate</i>	"Of the much loved and honored Teacher" a Phrase.

ANALYSIS BY THE CHART.

The	an Element in the Sentence—	(a), (b), (d), (j).
Salutary	" " " " "	—(a), (b), (d), (j).
Influence	" " " " "	—(A), (B), (E), (L).
Of the much loved and honored Teacher	" " " " "	—(a), (b), (e), (f).
Is withdrawn	" " " " "	—(A), (B), (H)—2.

Thus analyze the following

ADDITIONAL SENTENCES.

- "Now the shades of night are gone,
- Now the morning light is come."
- "All this has passed away."
- "Hark! on the winds
The bell's deep tones are swelling."
- "No funeral train is sweeping past."
- "But half of our heavy task was done."
- "The infinite value of time is not realized."
- "The palace was wrapped in flames."
- "The Doctor was sitting in his portentous study, with a globe at each knee, books all around him, Homer over the door, and Minerva on the mantle-shelf."
- "Ammonia is found in the sap of trees, and in the juices of all vegetables."
- "It is composed of fourteen parts of nitrogen, and three parts of hydrogen."
- "How was my heart encrusted by the world."
- "O, how self-fettered was my grovelling soul!"
- "How, like a worm, was I wrapped round and round
In silken thought."
- "How richly were my noontide trances hung
With gorgeous tapestries of pictured joys!"
- "Manhood is disgraced by the consequences of neglected youth."
- "Every thing in the life of such persons is misplaced."
- "Nothing is performed aright, from not being performed in due season."

"His palsied hand waxed strong."

ANALYSIS FOR THE DIAGRAM.

PRINCIPAL PARTS.	{	<i>The Subject</i> ... "Hand".....	Substantive.
	{	<i>The Predicate</i> .. "Waxed strong".	Verb and Adjective.
ADJUNCTS.	{	<i>Of the Subject</i>	{ "His,"
	{	<i>Of the Predicate</i>	"Palsied."

ANALYSIS BY THE CHART.

His.....	an Element in the Sentence.	(a), (b), (d), (j).
Palsied.....	" " " "	(a), (b), (d), (j).
Hand.....	" " " "	(A), (B), (E), (L).
Waxed strong...	" " " "	(A), (C), (H ³).

REMARK—Words describe things—

1. By asserting facts concerning them.
2. By assuming qualities or conditions of them.

The *first* method of describing words is accomplished—

- (1). By the use of verbs only.

EXAMPLE. "Here *sleeps* he now alone."

"Sleep" describes "he" by *asserting a fact* or event.

- (2). By the use of a Verb and a Participle.

EXAMPLE. "The boy *was sleeping* on the giddy mast."

"Was sleeping" describes "boy."

- (3). By the use of a Verb and an Adjective.

EXAMPLE. "The bright boy *became sleepy*, because of fatigue."

"Became sleepy" describes "boy."

[See p. 13.—See also Clark's Grammar, pp. 13-15].

The *second* method of describing words, is in the use of an Adjective only (for all words used to describe things without asserting a proposition, are properly called Adjectives), either Qualifying, Specifying or Verbal.

EXAMPLE. "A *sleeping* infant presents a lovely spectacle."

"A *sleepy* student is not often esteemed by his teacher."

"Sleeping" describes "infant" by *asserting* a condition.

"Sleepy" describes "student" by *asserting* a quality.

ADDITIONAL EXAMPLES.

2. "The visions *grow dim* on my mind."
3. "Wild *was* the sight."
4. "Still, all around *was calm* in heaven."
5. "The ashes are cold on their native hearths."
6. "The stride of the chief *is lovely*."
7. "The joy of his eyes *was terrible*."

"Art thou a friend to Roderick?"

ANALYSIS FOR THE DIAGRAM.

PRINCIPAL PARTS.	{ <i>The Subject</i> "Thou"..... }	Intransitive
	{ <i>The Predicate</i> "Art friend." }	Simple.
ADJUNCTS.	{ <i>Of the Subject</i> }	
	{ <i>Of the Predicate</i> }	
	{ "A"..... }	a Word.
	{ "To Roderick,"..... }	a Phrase.

ANALYSIS BY THE CHART.

Art.....	} an Element in the Sentence (A), (C), (H), (H4).	
Friend.....		
Thou.....		" (A), (B), (E), (M).
A.....		" {a), (b), (d), (j).
To Roderick..	" (a), (b), (e), (m).	

"To Roderick."—*A Prepositional Phrase* (T).

To..... an Element in the Phrase (T1), (T4).

Roderick.... " (T2), (T5), (T10), (T18).

Thus analyze the following

ADDITIONAL SENTENCES.

1. "He was a man, to all the country dear
And passing rich, with forty pounds a year."
2. "And this man
Is now become a god."
3. "And Cassius is
A wretched creature."
4. "Lowliness is young Ambition's ladder."
5. "He was my friend, faithful and just to me."
6. "Men, at some time, are masters of their fates."
7. "John Gilpin was a citizen of credit and renown"
8. A train band captain eke was he of famous London town."
9. "Without the sun's genial fire, what would the world be but a dismal dungeon?"
10. "But thou art forever the same."
11. "A drop of stagnant water is a world, teeming with inhabitants."
12. "The grave is the ordeal of true affection."
13. "A miracle, with miracles enclosed, is man."
14. "Henceforth I never will be Romeo."
15. "This is a time for memory and for tears."
16. "Ye are the things that tower."
17. "Thou art not Cæsar's friend."
18. "Arm, arm, it is, it is the cannons' opening roar."
19. "He is the free man whom the truth makes free."

SIMPLE SENTENCES.

TRANSITIVE.

SUBJECT

PREDICATE

OBJECT

EXAMPLES.

1. THE SUBJECT—A NOUN.

"There, in his noisy mansion, skilled to rule,
The village *master* taught his little school."

2. THE SUBJECT—A PRONOUN.

"By the dark rolling waves of Lego, *they* raised the hero's tomb."

3. THE SUBJECT—A PHRASE.

"*His being intoxicated*, did not absolve him from punishment."

4. THE SUBJECT—A SENTENCE.

"*That such a man should depart from rectitude*, might naturally surprise you."

5. THE PREDICATE—A VERB.

"There Joy *gilds* the mountains, all purple and bright."

6. THE PREDICATE—A VERB AND A PARTICIPLE.

"Testy and tenacious persons *are* always *defeating* their own ends."

7. THE PREDICATE—A VERB AND TWO PARTICIPLES.

"To this end *have* I *been watching* the progress of events."

8. THE PREDICATE—TWO VERBS.

"Personal beauty we *can* not *command*."

9. THE PREDICATE—TWO VERBS AND A PARTICIPLE.

"We *should be doing* something useful every day of our lives."

10. THE PREDICATE—TWO VERBS AND TWO PARTICIPLES.

"He *might have been making* progress in his studies."

11. THE OBJECT—A NOUN.

"That whistle garrisoned the *glen*,
At once with full five hundred men."

"What lady loves a rainy *day*?"

12. THE OBJECT—A PRONOUN.

"I see *them* on their winding way."

"And must I leave *thee*, Paradise?"

13. THE OBJECT—A PHRASE.

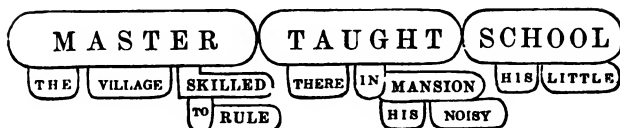
"I doubted *his having been a soldier*."

14. THE OBJECT—A SENTENCE.

"Yet Brutus says *he was ambitious*!"

SIMPLE SENTENCES—TRANSITIVE.

"There, in his noisy mansion, skilled to rule,
The village master taught his little school."



<i>A Sentence</i>	Why ?	Def.*
<i>Simple</i>	Why ?	Def.
<i>Transitive</i>	Why ?	Def.

ANALYSIS BY THE CHART.

There.....an Element in the Sentence.

Adjunct	†(a)—Why ?	Def.
Primary	(b)—Why ?	Def.
Word	(d)—Why ?	Def.
Adverb	(k)—Why ?	Def.

In his noisy mansion...an Element in the Sentence—Why ?

Adjunct	(a)—Why ?	Def.
Primary	(b)—Why ?	Def.
Phrase	(e)—Why ?	Def.
Adverb	(m)—Why ?	Def.

Skilled to rule.....an Element in the Sentence—Why ?

Adjunct	(a)—Why ?	Def.
Primary	(b)—Why ?	Def.
Phrase	(e)—Why ?	Def.
Adjective	(l)—Why ?	Def.

The.....an Element in the Sentence—Why ?

Adjunct	(a)—Why ?	Def.
Primary	(b)—Why ?	Def.
Word	(d)—Why ?	Def.
Adjective	(j)—Why ?	Def.

Village.....an Element in the Sentence—Why ?

Adjunct	(a)—Why ?	Def.
Primary	(b)—Why ?	Def.
Word	(d)—Why ?	Def.
Adjective	(j)—Why ?	Def.

* Let the Pupil repeat the *Definitions* and *Principles* until they become perfectly familiar.

† The letters refer to the CHART.

Master.....	an Element in the Sentence—Why ?	
	Principal Part	(A)—Why ? Def.
	Subject	(B)—Why ? Def.
	Word	(E)—Why ? Def.
	Noun	(L)—Why ? Def.
Taught.....	an Element in the Sentence—Why ?	
	Principal Part	(A)—Why ? Def.
	Predicate	(C)—Why ? Def.
	Verb	(H)—Why ? Def.
His.....	an Element in the Sentence—Why ?	
	Adjunct	(a)—Why ? Def.
	Primary	(b)—Why ? Def.
	Word	(d)—Why ? Def.
	Adjective	(j)—Why ? Def.
Little.....	an Element in the Sentence—Why ?	
	Adjunct	(a)—Why ? Def.
	Primary	(b)—Why ? Def.
	Word	(d)—Why ? Def.
	Adjective	(j)—Why ? Def.
School.....	an Element in the Sentence—Why ?	
	Principal Part	(A)—Why ? Def.
	Object	(D)—Why ? Def.
	Word	(K)—Why ? Def.
	Noun	(S)—Why ? Def.

ANALYSIS OF THE PHRASES.

“In his noisy mansion.”

A Prepositional Phrase (T).—Why ? Def.

In.....	an Element in the Phrase—Why ?	
	Principal Part	Why ? Def.
	Leader	(T ₁)—Why ? Def.
	Preposition	(T ₄)—Why ? Def.
His.....	an Element in the Phrase—Why ?	
	Adjunct	(T ₃)—Why ? Def.
	Word	(T ₈)—Why ? Def.
	Adjective	(T ₁₀)—Why ? Def.
Noisy.....	an Element in the Phrase—Why ?	
	Adjunct	(T ₃)—Why ? Def.
	Word	(T ₈)—Why ? Def.
	Adjective	(T ₁₁)—Why ? Def.
Mansion.....	an Element in the Phrase—Why ?	
	Principal Part	Why ? Def.
	Subsequent	(T ₂)—Why ? Def.
	Word	(T ₅)—Why ? Def.
	Noun	(T ₁₂)—Why ? Def.
	Object	(T ₁₈)—Why ? Def.

"Skilled to rule."

A Participial Phrase (U).—Why? Def.

Skilled.....	an Element in the Phrase—Why?	
Principal Part	Why?	Def.
Leader	(U1)—Why?	Def.
Participle	(U4)—Why?	Def.
Intransitive	(U6)—Why?	Def.
To rule.....	an Element in the (Participial) Phrase—Why?	
Adjunct	(U3)—Why?	Def.
Phrase	(U9)—Why?	Def.
Adverb	(U16)—Why?	Def.

"To rule."

An Infinitive Phrase (V).—Why? Def.

To.....	an Element in the Phrase—Why?	
Principal Part	Why?	Def.
Leader	(V1)—Why?	Def.
Preposition "To"	(V4)—Why?	Def.
Rule.....	an Element in the Phrase—Why?	
Principal Part	Why?	Def.
Subsequent	(V2)—Why?	Def.
Infinitive Verb	(V5)—Why?	Def.
Intransitive	(V7)—Why?	Def.

Thus analyze the following

ADDITIONAL SENTENCES.

1. "The *dishes* of luxury cover his table."
2. "The *voice* of harmony lulls him in his bowers."
3. "Has thy constant heart refused
• The silken *fetters* of delicious ease?"
4. "After contemplating these things, I turned my
eyes towards the top of the mountain."
5. "Science may raise thee to eminence ;
6. "But I, alone, can guide thee to felicity."
7. "But Knowledge to their eyes her ample page,
Rich with the spoils of time, did ne'er unroll."
8. "Full many a gem of purest ray serene
The dark, unfathomed caves of ocean bear."
9. "Along the cool sequestered vale of life
They kept the noiseless tenor of their way."

10. "Yet even these bones from insult to protect,
Some frail *memorial*, still erected high,
With uncouth rhymes and shapeless sculpture
decked,
Implores the passing *tribute* of a sigh."
11. "For *who*, to dumb forgetfulness a prey,
This pleasing, anxious *being* e'er *resigned*?"
12. "None will flatter the poor ;
13. And the wise have very little power of flattering
themselves."
14. "Ortogrul saw a torrent tumbling down the rocks,
roaring with the noise of thunder, and scatter-
ing its foam on the impending woods."
15. "Ortogrul heard his flatterers without delight."
16. "Omar, the son (₄₂) of Hassan, had passed twenty-
five years in honor and prosperity."
17. "The favor of three successive califfs had filled his
house with gold and silver."
18. "The benedictions of the people proclaimed his pas-
sage."
19. "He sought no other pleasure for the remains of life,
than the converse of the wise and the gratitude
of the good."
20. "Ten years I will allot to the attainment of know-
ledge."
21. "With an insatiable thirst for knowledge, I trifled
away the years of improvement."
22. "Bold Saxon ! to his promise just,
Vich-Alpin has discharged his trust."
23. "Now, man to man, and steel to steel (₃₈),
A chieftain's vengeance thou shalt feel."
24. "Thou add'st but fuel to my hate—"
25. "My clansman's blood demands revenge."
26. "I thank thee, Roderick, for the word."

27. "Constancy of mind secures us in all difficulties."
28. "The injuries of fortune do not effect the mind."
29. "Providence draws good out of evil."
30. "From her low lattice, by the cottage door,
The anxious housewife marks the pelting storm."
31. "On thy fair bosom, silver lake,
O ! I could ever sweep the oar."
32. "But Time
Knows not the weight of sleep or weariness ;
33. And Night's deep darkness has no chain to bind
His rushing pinion."
34. "At eve, she hangs o'er the western sky
Dark clouds for a glorious canopy ;
35. And around the skirts of each sweeping fold,
She paints a border of crimson gold."
36. "Flash after flash lights up the dreaded scene."
37. "Of all the passions that employ the mind,
38. In gentle love the sweetest joys we find ;
39. Yet even those joys, dire Jealousy molests."
40. "O may the warmth of thy too tender heart,
Ne'er feel the sharpness of his venom'd dart !"
41. "What pleasing study cheats the tedious day ?"
42. "Dost thou the sacred volumes oft explore
Of wise Antiquity's immortal lore ?"
43. "Does calm Philosophy her aid impart,
To guide the passions and to mend the heart ?"
44. "Yet why drown fancy in such depths as these ?"
45. "Has the terrible blast
On the wing of the sky-king a fear-fetter cast ?"
46. "Loved graves of my sires ! have I left you for-
ever ?"
47. "Shall joy light the face of the Indian ?—ah, never !"
48. "Statesmen, scholars, divines, heroes and poets ! do
you want exemplars worthy of study and imi-
tation ?"

COMPOUND SENTENCES—INTRANSITIVE.

1. "Alps above Alps around me rise,
Lost in the very depths of air,
And stand between the earth and skies
In calm majestic grandeur there."

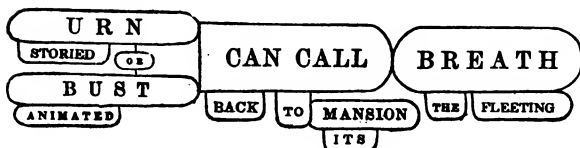
ANALYSIS FOR THE DIAGRAM.

PRINCIPAL PARTS.	$\left\{ \begin{array}{l} \text{The Subject} \dots\dots \text{"Alps"} \\ \text{The Predicate} \dots\dots \left\{ \begin{array}{l} \text{"Rise"} \\ \text{and} \\ \text{"Stand."} \end{array} \right\} \end{array} \right.$	Compound Intransitive Sentence.
ADJUNCTS.	$\left\{ \begin{array}{l} \text{Of the Subject} \dots\dots \left\{ \begin{array}{l} \text{"Lost in the very"} \\ \text{depths of air,"} \end{array} \right\} \dots\dots \text{a Phrase.} \\ \text{Of the 1st Predicate} \dots\dots \left\{ \begin{array}{l} \text{"Above Alps,"} \\ \text{"Around me,"} \end{array} \right\} \dots\dots \text{a Phrase.} \\ \text{Of the 2nd Predicate} \dots\dots \left\{ \begin{array}{l} \text{"Between the earth"} \\ \text{and skies,"} \\ \text{"In calm majestic.."} \\ \text{grandeur"} \end{array} \right\} \dots\dots \text{"} \\ \text{"There."} \dots\dots \text{a Word.} \end{array} \right.$	

2. Not in natural or mental wealth was human happiness or grandeur found."
3. "Satyr̄s and sylvan boys, were seen,
Peeping from forth their valleys green."
4. "Ye softening dews, ye tender showers, descend!"
5. "In thy abysses hide
Beauty and excellence unknown—to thee
6. Earth's wonder and her pride are gathered
As the waters to the sea."
7. "Dissolute places as well as loose companions should be avoided."
8. "And the small remnant of a deluged world,
Looked out upon the wilderness, and wept."
9. "On thy fair bosom, waveless stream,
The dipping paddle echoes far,
And flashes in the moonlight gleam."
10. "New empires rise,
Gathering the strength of hoary centuries,
And rush down like the Alpine avalanche,
Startling the nations."
11. "Cities rise and sink
Like bubbles on the water; fiery isles
12. Sprung blazing from the ocean, and go back
To their mysterious caverns."

13. "Come, gentle Spring, ethereal mildness, come,
And, from the bosom of yon dropping cloud,
While music wakes around, veiled in a shower
Of shadowing roses, on our plains descend."
14. "My spirit yearns to bring
The lost ones back—yearns with desire intense,
And struggles hard to wring
Thy bolts apart, and pluck thy captives thence."
15. "He flies aloft, and flounces round the pool,
Indignant of the guile."
16. "Who starves by nobles, or with nobles eats ?
17. The wretch that trusts them, and the rogue that cheats."
18. "He on this height hereditary stood,
And gazing higher, purposed in his heart
To take another step."
19. "Riches, like insects, when concealed they lie,
Wait but for wings, and in their season fly."
20. "Reading and writing, so universal now, in the beginning of the
sixteenth century might be regarded in the light of accom-
plishments."
21. "But we steadfastly gazed on the face of the dead,
And bitterly thought of the morrow."
22. "The nations gazed and wondered much, and praised."
23. "Some in the fields of purest ether play,
And bask and whiten in the blaze of day."
24. "Avarice and ambition are insatiable and restless."
25. "Hope and fear are the bane of human life."
26. "His praise alone, and faithful love and trust
Reposed, was happiness enough for her."
27. "Childhood, with all its mirth,
Youth, manhood, age, that draws us to the ground,
And last, man's life on earth,
Glide to thy dim dominions, and are bound."
28. "With thee are silent fame,
Forgotten arts, and wisdom disappeared."
29. "And, light through the trees
Played in sunshine, the rain-drops, the birds, and the breeze."
30. "So he, cut from the sympathies of life,
And cast ashore from Pleasure's boisterous surge—
A wandering, weary, worn and wretched thing,
Scorched and desolate, and blasted soul,
A gloomy wilderness of dying thought—
Repined, and groaned, and withered from the earth."

"Can storied urn or animated bust
Back to its mansion call the fleeting breath."



ANALYSIS BY THE DIAGRAM.

PRINCIPAL PARTS.	<i>The Subject</i>	{ "Urn" [or] "Bust,"	} <i>Compound, Transitive.</i>
	<i>The Predicate</i>	"Can call,"	
	<i>The Object</i>	"Breath."	
ADJUNCTS.	<i>Of the 1st Subject</i>	"Storied,"	a Word.
	<i>Of the 2d Subject</i>	"Animated,"	" "
	<i>Of the Predicate</i>	"Back,"	" "
		"To its mansion,"	" Phrase.
	<i>Of the Object</i>	"The,"	" Word.
		"Fleeting,"	" "

ANALYSIS BY THE CHART.

Can call.....an	Element in the Sentence.
	Principal Part.....(A).....Def. 2.
	Predicate.....(C).....Def. 5.
	Verb (H) and Verb (H ¹).....Prin. VIII.
Storied.....an	Element in the Sentence.
	Adjunct.....(a).....Def. 17.
	Primary.....(b).....Def. 18.
	Word.....(d).....Def. 7.
	Adjective.....(j).....Def. 20.
Urn.....an	Element in the Sentence.
	Principal Part.....(A).....Def. 2.
	Subject.....(B).....Def. 4.
	Word.....(E).....Def. 7.
	Noun.....(L).....Def. 8.
Or.....is not an	Element in the Sentence.— <i>Conjunction</i> (Prin. LX. 2).
Animated.....an	Element in the Sentence.
	Adjunct.....(a).....Def. 17.
	Primary.....(b).....Def. 18.
	Word.....(d).....Def. 7.
	Adjective.....(j).....Def. 20.

Bust.....an Element in the Sentence.	
Principal Part.....(A).....	Def. 2.
Subject.....(B).....	Def. 4.
Word.....(E).....	Def. 7.
Noun.....(L).....	Def. 8.
Back.....an Element in the Sentence.	
Adjunct.....(a).....	Def. 17.
Primary.....(b).....	Def. 18.
Word.....(d).....	Def. 7.
Adverb.....(k).....	Def. 21.
To its mansion ...an Element in the Sentence.	
Adjunct.....(a).....	Def. 17.
Primary.....(b).....	Def. 18.
Phrase.....(e).....	Def. 22.
Adverb.....(m).....	Def. 24.
The.....an Element in the Sentence.	
Adjunct.....(a).....	Def. 17.
Primary.....(b).....	Def. 18.
Word.....(d).....	Def. 7.
Adjective.....(j).....	Def. 20.
Fleeting.....an Element in the Sentence.	
Adjunct.....(a).....	Def. 17.
Primary.....(b).....	Def. 18.
Word.....(d).....	Def. 7.
Adjective.....(j).....	Def. 20.
Breath.....an Element in the Sentence.	
Principal Part.....(A).....	Def. 2.
Object.....(D).....	Def. 16.
Word.....(K).....	Def. 7.
Noun.....(S).....	Def. 8.

"To its Mansion"—a Prepositional Phrase (T), Def. 27.

ANALYSIS.

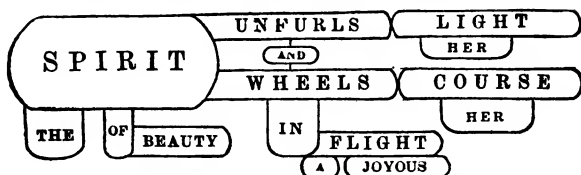
To.....an Element in the Phrase.	
Principal Part.....	Def. 31.
Leader.....(T ₁).....	Def. 33.
Preposition.....(T ₄).....	Def. 34.
Its.....an Element in the Phrase.	
Adjunct.....(T ₃).....	Def. 32.
Word.....(T ₈).....	Def. 7.
Adjective.....(T ₁₁).....	Def. 20.
Mansion.....an Element in the Sentence.	
Principal Part.....	Def. 31.
Subsequent.....(T ₂).....	Def. 36.
Word.....(T ₅).....	Def. 7.
Noun.....(T ₁₃).....	Def. 8.
Object.....(T ₁₉).....	Prin. XXVI.

Thus analyze the following

ADDITIONAL SENTENCES.

1. "*Disease or Poverty will follow the lazy track of the sluggard.*"
2. "*Virtue and talents accompany their possessor to the grave.*"
3. "*When shall the laurel and the vocal string
Resume their honors ?*"
4. "*No state chicanery, no idle contest for ministerial honors sunk him to the vulgar level of the great.*"
5. "*No domestic difficulties, no domestic weakness reached him.*"
6. "*Prudence and modesty marked the manners of that court.*"
7. "*But hate and fury ill supplied
The stream of life's exhausted tide.*"
8. "*Their names, their years, spelled by the unlettered
Muse,
The place of fame and elegy supply.*"
9. "*And the eye and the heart hailed its beautiful form.*"
10. "*And the sword and the plague-spot with death
strew the plain.*"
11. "*And the moon and the fairy are watching the deep.*"
12. "*The prattle of children, and the idle chat of uncultivated or frivolous persons, very commonly present the same sort of fortuitous succession of ideas, connected only by incidental and unimportant circumstances of similarity or of juxtaposition, in time or place.*"
13. "*Likeness or sameness of quality, in things otherwise unlike, leads the mind to form abstract notions, and to use abstract words.*"
14. "*Each department of science, and each walk of active life, has its peculiar kind of abstraction.*"

"The spirit of beauty unfurls her light,
And wheels her course in a joyous flight."



ANALYSIS BY THE DIAGRAM.

PRINCIPAL PARTS	{ Subject..... Spirit		} A Compound Sentence Transitive.
	{ Predicates..... { Unfurls [and] Wheels		
	{ Objects..... { Light Course		
ADJUNCTS	{ Of the Subject.... { The .....a Word.		
	{ Of beauty.....a Phrase.		
	{ Of the 1st Predicate.....		
	{ Of the 2d Predicate.. In a joyous flight.....a Phrase.		
	{ Of the 1st Object.... Her.....a Word.		
	{ Of the 2d Object.... Her.....a Word.		

ANALYSIS BY THE CHART.

The.....	an Element in the Sentence—	(a), (b), (d), (j).
Spirit.....	" " " " "	(A), (B), (E), (L).
Of beauty..	" " " " "	(a), (b), (e), (l).
Unfurls....	" " " " "	(A), (C), (H).
Her.....	" " " " "	(a), (b), (d), (j).
Light.....	" " " " "	(A), (D), (K), (S).
And		
Wheels....	" " " " "	(A), (C), (H).
Her.....	" " " " "	(a), (b), (d), (j).
Course....	" " " " "	(A), (D), (K), (S).
In a joyous flight	" " " " "	(a), (b), (e), (m).

"Of beauty"—A *Prepositional Phrase* (T).

ANALYSIS.

Of.....	an Element in the Phrase—	(T ₁), (T ₄).
Beauty....	" " " " "	—(T ₂), (T ₅), (T ₁₃), (T ₁₈).

"In a joyous flight,"—A *Prepositional Phrase* (T).

ANALYSIS.

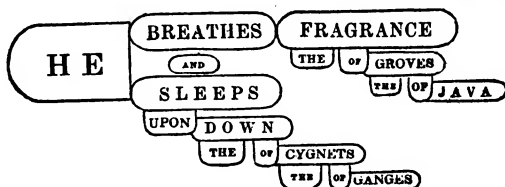
In.....	an Element in the Sentence—	(T ₁), (T ₄).
A.....	" " " " "	(T ₃), (T ₈), (T ₁₁).
Joyous....	" " " " "	(T ₃), (T ₈), (T ₁₁).
Flight....	" " " " "	(T ₂), (T ₅), (T ₁₃), (T ₁₈).

Thus analyze the following

ADDITIONAL SENTENCES.

2. "With louder plaints the *mother spake* her woes,
And *bless'd* the *col* where every pleasure rose."
 3. "Slowly and sadly they climb the distant mountain, and read their doom in the setting sun."
 4. "An aversion to effort paralyzes every noble desire, and defeats every attempt at advancement."
 5. "Secrecy keeps the key of prudence, and unlocks the sanctuary of wisdom."
 6. "Buy the truth and sell it not."
 7. "Now the western sun revealed,
Between two parting cliffs, his golden orb,
And poured across the shadow of the hills,
On rocks and floods, a yellow stream of light
That cheer'd the solemn scene."
 8. "Two hundred years have changed the character of a great continent, and blotted forever from its face a whole peculiar people."
 9. "The Egyptian marked the seasons by the signs of the zodiac, and recorded them on the ancient monuments of Thebes."
 10. "Heaven gives us friends, to bless the present scene—
Resumes them to prepare us for the next."
 11. "This lucky hour the wild Bavarian takes,
And warns his tattered fleet to follow home."
 12. "Thus saying, from her husband's hand her hand
Soft she withdrew; and, like a wood-nymph light,
Oread or Dryad, or of Delia's train,
Betook her to the groves."
-
13. "Old father Thames raised up his reverend head
But feared the fate of Simois would return :
 14. Deep in his ooze he sought his sedgey bed,
And shrunk his waters back into his urn."
 15. "But first, the toils of war we must endure,
And from the injurious Dutch redeem the seas ;
 16. War makes the valiant of his rights secure,
And gives up fraud to be chastised with ease."
 17. "Addison never oversteps the modesty of nature, nor raises merit or wonder by the violation of truth."
 18. "He vivifies his young hearers with pictures of the living world ; communicates his own ardent spirit ; sends his own energy through their thoughts ; directs their ambitious steps ; and paints on the horizon of futurity, glorious castles of hope, with lofty spires and golden domes."

"He breathes the fragrance of the groves of Java, and sleeps upon the down of the Cygnets of Ganges."



A Mixed Sentence.—Def. 54.

ANALYSIS BY THE DIAGRAM.

PRINCIPAL PARTS.	Subject.....	He.....	{ 1st Predicate Transitive. 2d Predicate Transitive.
	Predicates {	Breathes and Sleeps	
	Object.....	Fragrance	
AD- JUNCTS.	Of the Subject....	—	{ Complex Phrase Def. 43. a Word a Complex Phrase Def. 43.
	Of the 1st Predicate...	—	
	Of the 2d Predicate..	{ Upon the down of the Cygnets of Ganges	
	Of the Object {	The..... Of the groves of Java..	

ANALYSIS BY THE CHART

He.....	an Element in the Sentence—	(A), (B), (E), (M).
Breathes.....	" " " " "	(A), (C), (H).
The	" " " " "	(a), (b), (d), (j).
Fragrance.....	" " " " "	(A), (D), (K), (S).
Of the groves of Java...	" " " " "	(a), (b), (e), (l).
And.....	introduces the 2d clause—see Prin. LX. 2.	
Sleeps.....	an Element in the Sentence....	(A), (C), (T).
Upon the down of the Cygnets of Ganges. }	" " " " "	—(a), (b), (e), (m).

"Of the groves of Java"—*Prepositional Phrase* (T).

ANALYSIS.

Of.....	an Element in the Phrase..	(T ₁), (T ₄).
The.....	" " " " "	..(T ₃), (T ₈), (T ₁₁).
Groves.....	" " " " "	..(T ₂), (T ₅), (T ₁₃), (T ₁₈).
Of Java.....	" " " " "	..(T ₃), (T ₉), (T ₁₁).

"Of Java,"—*Prepositional Phrase* (T).

ANALYSIS.

Of..... an Element in the Phrase... (T₁), (T₄).
 Java..... " " " " " ..(T₂), (T₅), (T₁₃), (T₁₈).

"Upon the down of the Cygnets of Ganges"—*Prepositional Phrase* (T).

ANALYSIS.

Upon..... an Element in the Phrase... (T₁), (T₄).
 The..... " " " " " ... (T₃), (T₈), (T₁₁).
 Down..... " " " " " ... (T₂), (T₅), (T₁₃), (T₁₈).
 Of the Cygnets of Ganges " " " " " ... (T₃), (T₉), (T₁₁).

"Of the Cygnets of Ganges"—*Prepositional Phrase* (T).

ANALYSIS.

Of..... an Element in the Phrase... (T₁), (T₄).
 The..... " " " " " ... (T₃), (T₈), (T₁₁).
 Cygnets..... " " " " " ... (T₂), (T₅), (T₁₃), (T₁₈).
 Of Ganges..... " " " " " ... (T₃), (T₉), (T₁₁).

"Of Ganges"—*Prepositional Phrase* (T).

ANALYSIS.

Of..... an Element in the Phrase... (T₁), (T₄).
 Ganges..... " " " " " ..(T₂), (T₅), (T₁₃), (T₁₈).

Thus analyze the following

ADDITIONAL MIXED SENTENCES.

"Who can observe the careful ant,
 And not provide for future want."

"Another lean, unwashed artificer
 Cuts off his tale, and talks of Arthur's death."

"But thou didst understand me by my signs,
 And didst, in signs, again parley with sin."

"With arm in arm the forest rose on high,
 And lessons gave of brotherly regard."

"I will never pant for public honors,
 Nor disturb my quiet with the affairs of state."

"All feed on one vain patron, and enjoy
 The extensive blessings of his luxury."

AUXILIARY SENTENCES—SUBSTANTIVE.

“His being a minister, prevented his rising to civil power.”



ANALYSIS FOR THE DIAGRAM.

PRINCIPAL PARTS. { *The Subject*... “His being a minister”... a Phrase.
 { *The Predicate*... “Prevented”... one Verb.
 { *The Object*... “His rising to civil power.” a Phrase.

ADJUNCTS.—None.

ANALYSIS BY THE CHART.

His being..... } an Element in the Sentence.
 a minister..... }

Principal Part.....(A).
 Subject.....(B).
 Phrase.....(F).
 Substantive.....(N).

Prevented.....an Element in the Sentence.

Principal Part.....(A).
 Predicate.....(C).
 Verb.....(H).

His rising..... } an Element in the Sentence.
 to civil power.... }

Principal Part.....(A).
 Object.....(D).
 Phrase.....(J).

ANALYSIS OF THE SUBJECT PHRASE.

“His being a minister.”—*Participial Phrase*.

His.....an Element in the Phrase. (U₃, 8, 17).

Being.....“ “ “ “ (U₄, 6).

A.....“ “ “ “ (U₃, 8, 17).

Minister.....“ “ “ “ (U₂, 7).

ANALYSIS OF THE OBJECT PHRASE.

“His rising to civil power.”—*Participial Phrase*.

His.....an Element in the Phrase. (U₃, 8, 17).

Rising.....“ “ “ “ (U₁, 4, 6).

To civil power.....“ “ “ “ (U₃, 9, 16).

ANALYSIS OF THE ADJUNCT PHRASE.

“To civil power.”—*Prepositional Phrase*.

To.....an Element in the Phrase. (T₁, 4).

Civil.....“ “ “ “ (T₃, 8, 11).

Power.....“ “ “ “ (T₂, 5, 13, 18).

AUXILIARY SENTENCE

THE SUBJECT OF THE PRINCIPAL SENTENCE.

1. "That *all men are created equal* is a self-evident truth."
2. "What time he took orders doth not appear."
3. "That they can accomplish things who believe they can, is generally true, where the mind is concerned."
4. "That friendship is a sacred trust,
That friends should be sincere and just,
That constancy befits them,
Are observations on the case
That savor much of common place."
5. "'I cannot,' has never accomplished anything."
6. "'I will try,' has done wonders."
7. "'Yes, ma'am,' and 'No, ma'am,' uttered softly, show,
Every five minutes (A. 16, note 2.) how the minutes go."

AUXILIARY SENTENCE

THE OBJECT OF THE PRINCIPAL SENTENCE.

8. "Yet Brutus says *he was ambitious*."
9. "And this to me!"—he said;—
'An 'twere not for thy hoary beard,
The hand of Marmion had not spared
To cleave the Douglass' head!"
10. "The village all declared *how much he knew*."
11. "You must recollect how you ought to spend the Sabbath."
12. "'I have always'—said the good vicar of Wakefield—'*been an admirer of happy human faces*.'"
13. "Angels proclaimed, in choral songs,
'Justice above to God belongs,
And Mercy pardons man.'"
14. "Cæsar cried, 'Help me, Cassius, or I sink.'"
15. "'Stop, stop, John Gilpin, here's the house!' they all at once did cry;
16. 'The dinner waits, and we are tired!' Said Gilpin—'So am I!'"
17. "While man exclaims, 'See all things for (G. 94, Obs. 2.) my use!'"
'See man for mine!' replies a pampered goose."
18. "How sweet is the reward of that mind which can say, 'I have been my own teacher.'"
19. "'I shall see you soon, Paul,' said Mr. Dombey. 'You are free on Saturdays and Sundays, you know.' 'Yes, papa,' returned Paul, looking at his sister:—'On Saturdays and Sundays.' 'And you'll try to learn a great deal here, and be a clever man,' said Mr. Dombey,—'Won't you?'—'I'll try,' returned the child wearily.—'And you'll soon be grown up, now!' said Mr. Dombey—'O! very soon!' replied the child."

THE AUXILIARY SENTENCE

THE OBJECT OF A PHRASE.

20. "Now let us sing—'Long live the king, and Gilpin, long live he.'"
21. "The clock in the hall would not subscribe to this alteration in the form of words, but continued to repeat—'How is my little friend?'"
22. "The ceremonies concluded by the doctor's saying—'Gentlemen, we will resume our studies at seven to-morrow.'"

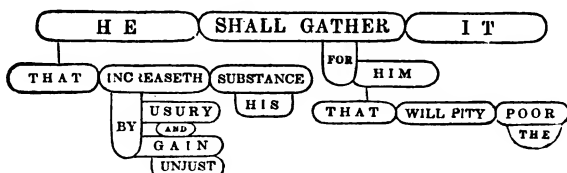
THE AUXILIARY SENTENCE

THE LOGICAL OBJECT OF THE PRINCIPAL SENTENCE.

23. "You all did see *that on the Lupercal*
I thrice presented him (G. 95, Obs. 6.) a kingly crown."
24. "The noble Brutus
Hath told you, *Cæsar was ambitious!*"
25. "Athens found that neither art nor science could avail against depravity of morals."
26. "To reason upon a subject requires that the instructor should understand what is called, in science, its 'rationale.'"
27. "One who reads and reflects will see that these foundations of knowledge which I have mentioned, hardly touch upon what were the grand staples of ancient instruction."
28. "They remembered (G. 179, Obs. 1, 2.) they had salaries to receive, but forgot they had duties to perform." (G. 132, Obs. 2.)
29. "We have already said (G. 179, Obs. 1, 2.) the teacher should arm himself with an analytical knowledge of his subject, and that he should then acquaint himself with some of the observed laws of the subtle body upon which he is about to act."
30. "Not by any means do I mean to say, that good text-books and practical illustrations are not needed."
31. "All who are educated or are familiar with public teaching, know that the greatest possible difference exists among teachers in their power to interest and impress their pupils by the clearness and force of their expression."
32. "Those who were skilled in anatomy among the ancients concluded, from the outward and inward make of a human body, that it was the work of a being transcendently wise and powerful."
33. "It is not meet (G. 179.) you know how Cæsar loved you."
34. "'Tis good you know not that you are his heirs."
35. "The young, in cultivating those habits which promote cheerfulness, should remember that they are meeting the just demands of the community."
36. "I fear I wrong the honorable men,
Whose daggers have stabbed Cæsar."

AUXILIARY SENTENCE—ADJECTIVE.

"He that by usury and unjust gain, increaseth his substance, shall gather it for him that will pity the poor."



ANALYSIS OF THE PRINCIPAL SENTENCE.

PRINCIPAL PARTS. $\left\{ \begin{array}{l} \text{The Subject.... "He"} \\ \text{The Predicate.. "Shall gather"} \\ \text{The Object..... "It"} \end{array} \right\}$ Simple Sentence, Transitive.

ADJUNCTS. $\left\{ \begin{array}{l} \text{Of the Subject} \left\{ \begin{array}{l} \text{"That by usury and unjust gain, increaseth his substance."} \end{array} \right\} \text{ a Sentence.} \\ \text{Of the Predicate} \left\{ \begin{array}{l} \text{"For him that will pity the poor."} \end{array} \right\} \text{ a Phrase.} \\ \text{Of the Object.....} \end{array} \right.$

ANALYSIS BY THE CHART.

He	an Element in the Sentence.	(A), (B), (E), (M).
That by usury, and unjust gain increaseth his substance. }	" " " "	(a), (b), (f), (n).
Shall gather	" " " "	(A), (C), (H—1).
It	" " " "	(A), (D), (K), (R).
For him that will.. } pity the poor.... }	" " " "	(a), (b), (e), (m).

ANALYSIS OF THE ADJUNCTS.

Sentence—Adj't of the Subject ("He.")

That.....(A), (B), (E), (M).

By usury and unjust gain } (a), (b), (c), (m).

Increaseth.....(A), (C), (H).

His.....(a), (b), (d), (j).

Substance.....(A), (D), (K), (S).

Phrase—Adjunct of Predicate ("increaseth.")

By.....(T₁), (T₄).

Usury and gain (T₂), (T₅), (T₁₃), (T₁₈).

Unjust.....(T₈), (T₉), (T₁₁).

Phrase—Adjunct of the Predicate ("shall gather.")

For.....(T₁), (T₄).

Him.....(T₂), (T₅), (T₁₄), (T₁₈).

That will pity the poor.. } (T₃), (T₁₀), (T₁₁).

Sentence—Adjunct of the Subsequent.

That.....(A), (B), (E), (M).

Will pity....(A), (C), (H—1).

The.....(a), (b), (d), (j).

Poor.....(A), (D), (K), (R).

13. "He only is rich in friends, who calculates them by their worth,
not by their number."
14. "He that loveth wine and oil, shall not be rich."
15. "The rich dress and costly ornaments that become maturer life and
ceremonious parties, are unsuited to the very young."
16. "That life is long, which answers life's great end."
17. "The fur that warms a monarch, warmed a bear."
18. "He that diligently seeketh good, procureth favor."
19. "He that keepeth his mouth, keepeth his life."
20. "He that refuseth instruction, despiseth his own soul."
21. "The boy that despises work, sets himself against nature."
22. "People who know how to employ themselves, often find leisure
moments."
23. "He that is void of wisdom, despiseth his neighbor."
24. "The evil that men do, live after them."
25. "The advances we make in knowledge, are perceptible only by the
distance gone over."
26. "The company a man chooseth, is a visible index of his heart."
27. "The throne we honor, is the people's choice."
28. "The laws we reverence, are our brave fathers' legacy."
29. "All whom he sees, obey him."
30. "All whom he hears, flatter him."
31. "The bounding steed you pompously bestride,
Shares with his lord the pleasure and the pride."
32. "Cherish with unwavering regard, the friends who have proved
themselves faithful."
33. "Forgive the comment that my passion made
Upon thy features."
34. "That very life his learned hunger craves,
He saves from famine—from the savage saves."
35. "The man of wealth and pride,
Takes up a space that many poor supplied."
36. "Every living creature, considered in itself, has many very compli-
cated parts, that are exact copies of some other parts which
it possesses, which are complicated in the same manner."
37. "To him, who, in the love of Nature, holds
Communion with her visible forms, she speaks
A various language."
38. "Be not satisfied with any good, which centers solely in self."
39. "To a heart that ever felt the sting
Of sorrow, sorrow is a sacred thing."
40. "I have a temple in every heart that owns my influence."
41. "And to him that wishes for me, I am already present."
42. "I stretched out my arms towards her, with a vehemence which
broke my slumber."

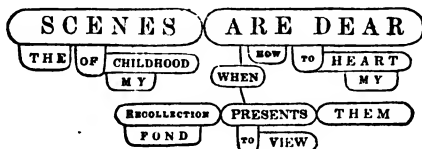
AUXILIARY SENTENCES INTRODUCED BY DOUBLE RELATIVES.

1. "What thou dost not know, thou canst not tell."
2. "But man can not cover what God would reveal."
3. "But here I stand, and speak what I do know."
4. "Such a man carries in his very manners, what is better than a letter of recommendation."
5. "Memory is assisted by whatever tends to a full view and clear apprehension of a subject."
6. "Seek not to know what is improper for thee."
7. "Those who talk much of what they do, or are going to do, are not those who accomplish most."
8. "I speak not to disprove what Brutus spoke."
9. "Here is your hand and seal for what I did."
10. "In the immortal letters and dispatches of the great commander, and in the painful annals of the time, we read the cost and the value of what we are now enjoying."
11. "Death has no dread but what frail life imparts."
12. "We should rather appear to be what we are, than affect to be what we are not."
13. "Whoever teaches must analyze."
14. "Whoever wishes to attain an English style, familiar but not coarse, and elegant but not ostentatious, must give his days and nights to the volumes of Addison."
15. "What is affected, can never be truly genteel."
16. "What we deem adversities, may, in reality, be blessings."
17. "Wisdom is to the mind, what health is to the body."

AUXILIARY SENTENCES INTRODUCED BY POSSESSIVE ADJECTIVES.

18. "A person, whose general health is good, can cure any slight derangement of the stomach, by total abstinence."
19. "On the flowery turf there stood,
Between two radiant forms, a smiling youth,
Whose tender cheeks displayed the vernal flower
Of beauty."
20. "There are a sort of men whose visages
Do cream and mantle like a standing pond."
21. "Thou, whose spell can raise the dead,
Bid the prophet's form appear."
22. "He hath brought many captives home to Rome,
Whose ransom did the general coffers fill."

"How dear to my heart are the scenes of my childhood,
When fond recollection presents them to view."



A Complex Sentence—Why?

ANALYSIS BY THE DIAGRAM.

Principal Sentence—"How dear to my heart are the scenes of my childhood."

PRINCIPAL PARTS.	{ Subject—Scenes Predicate—Are dear }	Intransitive.
ADJUNCTS.	{ Of the Subject.. { The.....a Word. { Of my childhood.....a Phrase. { How.....a Word. { To my heart.....a Phrase. { When fond recollection { Presents them to view. } a Sentence.	

Auxiliary Sentence—"When fond recollection presents them to view."

ANALYSIS.

PRINCIPAL PARTS.	{ Subject.....Recollection Predicate.....Presents Object.....Them }	Transitive.
ADJUNCTS.	{ Of the Subject....Fond.....a Word. { Of the Predicate..To view.....a Phrase. { Of the Object.....—	

ANALYSIS BY THE CHART.

How.....	an Element in the Sentence—	(a), (b), (d), (k).
Dear.....	" " " " "	(A), (C), (H ₃).
To my heart....	" " " " "	(a), (b), (e), (m).
Are.....	" " " " "	(A), (C), (H).
The.....	" " " " "	(a), (b), (d), (j).
Scenes.....	" " " " "	(A), (B), (E), (L).
Of my childhood	" " " " "	(a), (b), (e), (l).
When fond recollection presents them to view }	" " "	(a), (b), (f), (o).

"To my heart,"—*A Prepositional Phrase* (T).

ANALYSIS.

To..... an Element in the Phrase—(T₁), (T₄).
 My..... " " " " —(T₃), (T₈), (T₁₁).
 Heart..... " " " " —(T₂), (T₅), (T₁₃), (T₁₈).

"Of my childhood,"—*A Prepositional Phrase* (T).

ANALYSIS.

Of..... an Element in the Phrase—(T₁), (T₄).
 My..... " " " " —(T₃), (T₈), (T₁₁).
 Childhood..... " " " " —(T₂), (T₅), (T₁₃), (T₁₈).

"When fond recollection presents them to view,"—*Auxiliary Sentence*.

ANALYSIS.

When..... introduces the Auxiliary Sentence (I).
 Fond..... an Element in the Sentence—(a), (b), (d), (j).
 Recollection..... " " " " —(A), (B), (E), (L).
 Presents..... " " " " —(A), (C), (H).
 Them..... " " " " —(A), (D), (K), (R).
 To view..... " " " " —(a), (b), (e), (m).

"To view,"—*A Prepositional Phrase* (T₂).

ANALYSIS.

To..... an Element in the Phrase—(T₁), (T₄).
 View..... " " " " —(T₂), (T₅), (T₁₃), (T₁₈).

Thus analyze the following

ADDITIONAL COMPLEX SENTENCES.

1. "If *you have* a proper *self-respect*, YOU WILL NOT BE LAVISH of your company to any one."
2. "HE, like the world, his ready VISIT PAYS, Where *Fortune smiles*."
3. "If *you would cultivate refinement* of manners, YOU MUST NEVER ALLOW YOURSELF to be rude or boisterous with your young companions."
4. "Confidence cannot dwell where selfishness is porter at the gate."
5. "Where'er we turn, thy glories shine."
6. "Does Beauty ever deign to dwell Where health and active use are strangers?"
7. "Sweet was the sound, when oft at evening's close Up yonder hill the village murmur rose."

AUXILIARY SENTENCES

ADVERBIAL SECONDARY ADJUNCTS.

1. "He called so loud that all the hollow deep resounded."
2. "These lofty trees wave not less proudly
That their ancestors moulder beneath them."
3. "Oft as the morning dawns, should gratitude ascend."
4. "Let school-taught pride dissemble all it can."
5. "Who is here so base that he would be a bondman?"
6. "Costly thy habits, as thy purse can buy."
7. "The influence of the teacher is so great upon the children under his care, either for good or evil, that it is of the utmost importance to them as well as to himself, that his habits should be unexceptionable."
8. "A person who is addicted to play or gaming, though he took but little delight in it at first, by degrees contracts so strong an inclination towards it, and gives himself up so entirely to it, that it seems the only end of his being."

AUXILIARY SENTENCES.

LOGICAL ADJUNCTS OF SUBSTANTIVES.

9. "Why is *it that* great men have had either great mothers or great teachers?"
10. "Is it for thee the lark ascends and sings?"
11. "He woke, to hear his sentry's *shriek*—
To arms! they come! the Greek! the Greek!"
12. "He heard—with voice as trumpet loud—
Bozarris cheer his band—
Strike! till the last armed foe expires."
13. "It is to be feared *that* some young ladies think themselves excused from the duty of filial reverence because they are more highly educated than their parents."

AUXILIARY SENTENCES

ADVERBIAL AND ADJECTIVE COMBINED.

14. "There *are* schools *which* the scholar leaves with regret, where a *thirst* for knowledge *has been given*, where *habits* of intellectual labor *have been formed*, where the *principle* of emulation *never enters*, and *knowledge is its own reward*."
15. "MEN, whose *circumstances will permit them* to chose their own way of life, *are* INEXCUSABLE if they do not *pursue that which* their judgment tells them *is the most laudable*."

16. "Speak kindly to the little child,
Lest from his heart you drive away
The light of love, whose visions mild
Are opening like the dawn of day :
Force not one cloud across the heaven,
A God of love to him hath given."
17. "I think of the friends who had roamed with me there,
When the sky was so blue, and the flowers were so fair."
18. "And methought the lone river that murmured along,
Was more dull in its motion, more sad in its song,
Since the birds, that had nestled and warbled above,
Had all fled from its banks at the fall of the grove."
19. "Washington had attained his manhood when that spark of liberty
was struck out in his own country, which has since kindled
into a flame and shot its beams over the earth."
20. "Ye that keep watch in heaven, as earth asleep
Unconscious lies, effuse your mildest beams."
21. "Thou, who didst put to flight
Primeval Silence, when the morning stars,
Exulting, shouted o'er the rising ball,
Strike wisdom from my soul."
22. "Who has not experienced the sad revolution of feeling which takes
place, when, after an evening spent in the utmost gayety,
with an agreeable party of young friends, you begin to re-
flect on what has passed, and perceive that, in the hilarity of
the moment, you have been betrayed into errors which your
conscience condemns."
23. "And, as Jesus passed by, he saw a man who was blind."
24. "And he that speaks, doth gripe the hearer's wrist,
Whilst he that hears, makes fearful action
With wrinkled brows, with nods, with rolling eyes."
25. "The last use which I shall make of this remarkable property in
human nature, of being delighted with those actions to which
it is accustomed, is, to show how absolutely necessary it is
for us to gain habits of virtue in this life, if we would enjoy
the pleasures of the next."
26. "The state of bliss we call heaven, will not be capable of effecting
those minds which are not thus qualified for it; we must,
in this world, gain a relish for truth and virtue, if we would
be able to taste that knowledge and perfection which are to
make us happy in the next."

SENTENCES COMPOUND AND COMPLEX.

[*Only the principal Sentences are numbered.*]

1 "Romans, countrymen, and lovers ! hear me for my
2 cause ; and be silent, that you may hear. Believe me
3 for mine honor ; and have respect to mine honor, that
4 you may believe. Censure me in your wisdom ; and
5 awake your senses, that you may the better judge.
If there be any in this assembly, any dear friend of
Cæsar's, to him I say, that Brutus' love to Cæsar
was no less than his. If then that friend demand why
Brutus rose against Cæsar, this is my answer—not
that I loved Cæsar less, but that I loved Rome more."

"When you survey this globe of earth, with all its
appendages ; when you behold it inhabited by num-
berless ranks of creatures, all moving in their proper
spheres, all verging to their proper ends, all animated
by the same great source of life, all supported at the
same great bounteous table ; when you behold, not
only the earth, but the ocean, and the air, swarming
with living creatures, all happy in their situation ;
when you behold yonder sun darting an effulgent
blaze of glory over the heavens, garnishing mighty
worlds, and waking ten thousand songs of praise ;
when you behold unnumbered systems diffused
through vast immensity, clothed in splendor, and roll-
ing in majesty ; when you behold these things, your
6 affections will rise above all the vanities of time ;
7 your full souls will struggle with ecstasy, and your
8 reason, passions, and feelings, all united, will rush
up to the skies, with a devout acknowledgment of
the existence, power, wisdom, and goodness of God."

9 "He who can converse with nature, and ponder on
the varied mysteries she brings to his notice, and by
which she fills his heart with gratitude and delight,
can never be alone."

10 "The power of character growing out of the free de-
velopment of the turn of mind of every individual,
and the feeling connected with it, that each may and

must choose his own course, open his own path, and determine his own condition, has made New England impregnable, and covered her comparatively stubborn and sterile soil with abundance."

- 11 "The mind, thrown upon its own resources, and summoning them resolutely to the effort, rises with every emergency, and confronts and surmounts all that can be brought against it."

- 12 "If, then, your conscience tells you that you are guilty of those faults of manner, which I have described, as but too common in society, you may be sure that your feelings of reverence need quickening and cultivating; and if you would escape becoming the harsh, ungraceful character, which grows out of such delinquency, you must reform your manners.

- 14 "It is to be feared that some young ladies think themselves excused from the duty of filial reverence, because they are more highly educated than their parents; they have more knowledge, more refinement; and therefore they may dictate, contradict, and set up their judgments in opposition to their father's and mother's."

- 17 "There were, indeed, many parts of which the old anatomists did not know the certain use; but as they saw that most of those which they examined were adapted with admirable art to their several functions, they did not question that those whose uses they could not determine were contrived with the same wisdom, for respective ends and purposes."

- 19 "There is a simplicity and a durability in exhibiting great elementary truths, which pervade the whole system of nature, and are equally applicable to all conditions of things not possessed by the particular rules formed from them; for a thousand rules may flow from one principle, and he who learns one of them has only learned one application of the general truth, while he who has learned the principle, may apply it when and how he pleases."

- 22 "The display of finery and of new clothes, which is too often made at church, is so out of place, and grates so harshly on the feelings, of more sober-minded people, that I have heard wishes expressed that we had a fixed costume to wear to places of worship, like the Spanish ladies, who always put on black dresses and veils on such occasions.
- 23 If our ladies were obliged to appear at church all dressed alike, in some very plain guise, I fear their attendance on public worship would not be so frequent as it now is."

ADDITIONAL EXAMPLES.

[See page 74].

1. "Dread winter spreads his latest gloom,
And reigns tremendous o'er the conquered year."
 2. "The silk-worm, after having spun her task, lays her eggs and dies."
 3. "And pale, concluding winter comes at last,
And shuts the scene."
 4. "The higher nature still advances, and preserves his distance and superiority in the scale of being."
 5. "The man that hath no music in himself
And is not moved with concord of sweet sounds
Is fit for treason, stratagems and spoils."
 6. "The queen beheld
His terror, and, with looks of tenderest care
Advanced to save him."
 7. "Justice comes with noiseless tread,
O'ertakes the flimsy spider's thread,
And sweeps the net away."
 8. "Then issues forth the storm with sudden burst,
And hurls the whole precipitated air
Down in a torrent."
 9. On the passive main
Descends the ethereal force, and with strong gust,
Turns from its bottom the discolored deep."
 10. "Here will we sit, and let the sound of music
Creep into our ears."
 11. "Who can observe the careful ant,
And not provide for future want?"
 12. "The hog that ploughs not, nor obeys thy call,
Lives on the bounties of this lord of all."
- [See pages 59-60.]
13. "Is this a time to be cloudy and sad,
When our Mother Nature laughs around,
When even the deep blue heavens look glad,
And gladness breathes from the blossoming ground?"

14. "And I am glad that he has lived thus long,
 .. And glad that he has gone to his reward."
 15. When his weak hand grew palsied, and his eye
 Dark with the mist of age, it was his time to die."
 16. "The blush of morning in his cheek turns pale."
 17. "All bloodless waxed his look,
 And tremulous his voice."
 18. "How dreadful is this place! for God is here!"
 19. "Mere animal attachment must be kept alive by the presence of
 its object."
 20. "His memory was decayed and treacherous."
 21. 22. "And the tents were all silent, the banners alone,
 23. 24. The lances unlifted, the trumpet unblown;
 25. And the widows of Ashur are loud in their wail."
 26. "The Lord our God is full of might."
 27. "That silent act was fondly eloquent."
 28. 29. "His are the mountains, and the valleys his."
 30. "The raging winds grew still."
 31. "And now that bold and hardy few
 Are a nation, wide and strong."
 32. "They were generally educated—sometimes learned—but not
 always thinkers."

EXAMPLES OF PHRASES.

1. PREPOSITIONAL.

(a). *Adjective.*

"This manner of bearing such a mortifying accident,
 gained him more credit than he lost by his awkward carv-
 ing."

ANALYSIS OF THE PHRASE.

PRINCIPAL PARTS { *The Leader* "Of" a Preposition.
 { *The Subsequent* . . . "bearing such a mor-
 tifying accident," } a Phrase.

"Bearing such a mortifying accident"—*Participial Phrase.*

ANALYSIS.

PRINCIPAL PARTS { *The Leader* "bearing" a Participle.
 { *The Subsequent* "accident" a Substantive.

ADJUNCTS { *Of the Leader*
 { *Of the Subsequent* { "such" Word.
 { "a"
 { "mortifying," "

 Let the pupil analyze this by the Chart.

(b). *Adverbial.*

"At midnight, in his guarded tent,
The Turk was dreaming of the hour,
When Greece, her knee in suppliance bent,
Should tremble at his power."

"In his guarded tent."

ANALYSIS.

PRINCIPAL PARTS	{	The Leader.....	"in".....	a Preposition.
		The Subsequent.....	"tent"....	a Substantive.
ADJUNCTS	{	Of the Leader.....	.....
		Of the Subject.....	{ "his".....	a Word
			"guarded".....	"

Let the pupil analyze this and the other Phrases by the Chart.

2. PARTICIPIAL.

(a). *Substantive.*

"Taking a madman's sword, to prevent his doing mischief, cannot be regarded as robbing him."

"This manner of bearing such a mortifying accident, gained him more credit than he lost by his awkward carving."

"Taking a madman's sword."

ANALYSIS.

PRINCIPAL PARTS	{	The Leader.....	"taking".....	a Participle.
		The Subsequent...	"sword".....	a Substantive.
ADJUNCTS	{	Of the Leader.....	.....
		Of the Subsequent.....	"madman's".....	

Let the same Phrase be analyzed by the Chart.

(b). *Adjective.*

"Scaling yonder peak,
I saw an eagle wheeling near its brow."

3. INFINITIVE.

(a). *Substantive.*


"To convince of truth in matters of human learning, requires reasoning."

ANALYSIS.

PRINCIPAL PARTS	{	The Leader.....	"To".....	a Preposition.
		The Subsequent.....	"Convince"....	a Verb.
ADJUNCTS.	{	Of the Leader.....	.....
		Of the Subsequent {	"Of truth".....	Phrase—Simple.
			"in matters of human learning."	" Complex.

(b). *Adjective.*

"From Nature, too, I take my rule
To shun contempt and ridicule."

 Let the Phrase be analyzed by the Chart.

EXERCISES ON THE CHART.

[In this extract, the Phrases are numbered. Let the pupil point them out and give their classification. See p. 25.]

In office, Adjective. }	<i>From Swift's "Vanessa."</i>	{ In office, Adverbial.
	In a glad hour,* Lucina's aid	1
	Vouchsafed to Earth* a wondrous maid,	2
4	On whom* the queen of love* was bent	3
	To try† a new experiment.	5
	She threw her law-books on the shelf*	6
	And thus debated with herself.*	7
	"Since men allege they ne'er can find	
	Those beauties in a female mind,*	8
	Which raise a flame that will endure	
	For ever* uncorrupt and pure :	9
	If 'tis with reason* they complain	10
	This infant shall restore my reign ;	
	I'll search where every virtue dwells,	
	From courts,* inclusive, down to cells.*	11 12
	What preachers talk or sages write ;—	
	These I will gather and unite,	
	And represent them to mankind,*	13
	Collected in that infant's mind,"*	14
	This said,‡ she plucks in heaven's high bowers*	15
16	A sprig of amaranthine flowers,*	
	In nectar* thrice infuses bays,	17
	Three times* refined in Titan's rays ;*	18 19
	Then calls the Graces to her aid,*	20
	And sprinkles thrice, the new-born maid ;	
	From whence* the tender skin assumes	21
	A sweetness above all perfumes ;*	22
	From whence* a cleanliness remains	23
	Incapable of outward stains ;*	24
26	From whence* that decency of mind*	25
	So lovely in the female kind,*	27
	Where not one careless thought intrudes,	
29	Less modest than the speech* of prudes ;*	28
	Where never blush was called in aid,*—	30
	That spurious virtue in a maid.*	31

* Prepositional Phrase.

† Infinitive Phrase.

‡ Independent Phrase.

ANALYSIS OF SENTENCES.

From Cowper's "Selkirk."

[Let the pupil determine the office of each Phrase.]

1. I am monarch of all I survey,^{a*}
My right there is none to dispute,^{†‡}
From the center^{a*} all round to the sea,^{a*}
 I am lord of the fowl and the brute,^{b*}
 O Solitude! where are the charms
 That sages have seen in thy face?^{a*}
 Better dwell[§] in the midst^{e*} of alarms,^{a*}
 Than reign[†] in this horrible place.^{a*}

2. I am out of humanity's reach;^{a*}
 I must finish my journey alone,
 Never hear the sweet music of speech,^{a*}
 I start at the sound^{e*} of my own.^{a*}
 The beasts that roam over the plain^{a*}
 My form with indifference^{a*} see;
 They are so unacquainted with man,^{a*}
 Their tameness is shocking to me.^{a*}

3. Society, friendship, and love,
 Divinely bestowed[§] upon man,^{a*}
 O, had I the wings of a dove,^{a*}
 How soon would I taste you again!
 My sorrows I then might assuage
 In the ways^{e*} of religion and truth,^{b*}
 Might learn from the wisdom^{e*} of age,^{a*}
 And be cheered by the sallies^{e*} of youth.^{a*}


4. Religion! what treasures untold
 Reside in that heavenly word!^{a*}
 More precious than silver or gold,
 Or all that this Earth can afford.^{b*}
 But the sound of the church-going bell^{a*}
 These valleys and rocks never heard,
 Never sighed at the sound^{e*} of a knell,^{a*}
 Or smiled when a Sabbath appear'd.

5. Ye winds, that have made me your sport,^{a†}
 Convey to this desolate shore^{a*}
 Some cordial, endearing report
 Of a land I shall visit no more.^{a*}
 My friends, do they now and then send
 A wish or a thought after me?^{a*}
 O tell me^{a*} I yet have a friend!
 Though a friend I am never to see.^{a†}

^a—Simple Phrase.
^b—Compound Phrase.
^c—Intransitive Phrase.
^d—Transitive Phrase.
^e—Complex Phrase.

^{*} Prepositional Phrase.
[†] Infinitive Phrase.
[‡] Independent Phrase.
[§] Participial Phrase.

6. How fleet is the glance of the mind !^{a*}
 Compared with the speed^{a*} of its flight,^{a*}
 The tempest itself lags behind,
 And the swift-winged arrows of light.^{a*}
 When I think of my own native land,^{a*}
 In a moment^a I seem to be there ;
 But alas ! recollection at hand^{a*}
 Soon hurries me back to despair.^{a*}
7. But the sea-fowl has gone to her nest,^{a*}
 The beast is laid down in his lair ;^{a*}
 Even here is a season of rest,^{a*}
 And I to my cabin^{a*} repair.
 There's mercy in every place,^{a*}
 And mercy—encouraging thought !—
 Gives even affliction^{a*} a grace
 And reconciles man to his lot.^{a*}

 Let the pupil determine

1. What are the *Phrases* in the following stanzas ?
2. What are their *Offices* in construction ?
3. What are their *Principal Parts* ?
4. What are their *Adjuncts* ?

- 1 Turn, gentle hermit of the dale,
 And guide my lonely way,
 To where yon taper cheers the vale
 With hospitable ray.
- 2 For here forlorn and lost I tread,
 With fainting steps and slow ;
 Where wilds immeasurably spread,
 Seem length'ning as I go.
- 3 " Forbear, my son," the hermit cries,
 " To tempt the dangerous gloom ;
 For yonder faithless phantom flies
 To lure thee to thy doom.
- 4 " Here to the houseless child of want
 My door is open still ;
 And though my portion is but scant,
 I give it with good will.
- 5 " Then turn to night, and freely share
 Whate'er my cell bestows ;
 My rushy couch, and frugal fare,
 My blessing and repose.
- 6 " No flocks that range the valley free
 To slaughter I condemn,
 Taught by that Pow'r that pities me
 I learn to pity them.

- 7 " But from the mountain's grassy side
A guiltless feast I bring ;
A scrip with herbs and fruits supplied,
And water from the spring.
- 8 "Then, pilgrim, turn, thy cares forego ;
All earth-born cares are wrong ;
Man wants but little here below,
Nor wants that little long."
- 9 Soft as the dew from heav'n descends,
His gentle accents fell ;
The modest stranger lowly bends,
And follows to the cell.
- 10 Far in a wilderness obscure
The lonely mansion lay ;
A refuge to the neighboring poor,
And strangers led astray.
- 11 No stores beneath its humble thatch
Requir'd a master's care ;
The wicket, opening with a latch,
Receiv'd the harmless pair.
- 12 And now when busy crowds retire
To take their evening rest,
The hermit trimm'd his little fire,
And cheer'd his pensive guest.
- 13 And spread his vegetable store,
And gaily prest, and smil'd ;
And, skill'd in legendary lore,
The ling'ring hours beguil'd
- 14 Around in sympathetic mirth,
Its tricks the kitten tries ;
The cricket chirrups in the hearth,
The crackling fagot flies.
- 15 But nothing could a charm impart
To soothe the stranger's woe ;
For grief was heavy at his heart,
And tears began to flow.
- 16 His rising cares the hermit spied,
With answer'ing care opprest :
" And whence, unhappy youth," he cried,
" The sorrows of thy breast ?
- 17 " From better habitations spurn'd,
Reluctant dost thou rove ;
Or grieve for friendship unreturn'd,
Or unregarded love ?
- 18 " Alas ! the joys that fortune brings
Are trifling, and decay ;
And those who prize the paltry things,
More trifling things than they.

- 19 "And what is friendship but a name,
A charm that lulls to sleep;
A shade that follows wealth or fame,
And leaves the wretch to weep.
- 20 "And love is still an emptier sound,
The modern fair-one's jest:
On earth unseen, or only found
To warm the turtle's nest."

MISCELLANEOUS EXAMPLES

OF SENTENCES AND PHRASES.

The figures number the *Principal Sentences*.

The letters " " *Auxiliary Sentences*.

- 1 Oh! sacred star of evening, tell
In what unseen celestial sphere
Those spirits of the perfect dwell,
Too pure to rest in sadness here.
- 2 Roam they the crystal fields of light,
O'er paths by holy angels trod;
Their robes with heavenly luster bright,
Their home the paradise of God?
- 3 Soul of the just! and canst thou soar
Amid those radiant spheres sublime,
a Where countless hosts of heaven adore,
Beyond the bounds of space or time?
- 4 And canst thou join the sacred choir,
Through heaven's high dome the song to raise,
a When seraphs strike the golden lyre,
In ever-during notes of praise?
- 5 Oh! who would heed the chilling blast,
a That flows o'er time's eventful sea,
b If bid to hail, its perils past,
The bright wave of eternity?
- 6 And who the sorrows would not bear
Of such a transient world as this,
a When hope displays, beyond its care,
So bright an entrance into bliss?
-
- 1 A Grecian youth of talents rare,
a Whom Plato's philosophic care
Had formed for Virtue's nobler view.
By precept and example too,
Would often boast his matchless skill,
To curb the steed and guide the wheel?

- (2 a) And as he passed the gazing throng,
 With graceful ease, and smacked the thong,
 2 b The idiot wonder they expressed
 Was praise and transport to his breast.
 3 At length, quite vain, he needs would show
 a His master what his art could do ;
 And bade his slaves the chariot lead
 To Academus' sacred shade.
 4 The trembling grove confessed its fright,
 5 The wood-nymphs started at the sight ;
 6 The muses drop the learned lyre,
 And to their inmost shades retire.
 7 Howe'er, the youth, with forward air,
 Bows to the sage, and mounts the car :
 8 9 The lash resounds, the coursers spring,
 10 The chariot marks the rolling ring ;
 11 And gathering crowds, with eager eyes,
 a And shouts, pursue him as he flies.
 Triumphant to the goal returned,
 12 With nobler thirst his bosom burned ;
 And now along the indented plain
 13 The self-same track he marks again,
 Pursues with care the nice design,
 Nor ever deviates from the line.
 14 Amazement seized the circling crowd ;
 15 The youth with emulation glowed ;
 16 Even bearded sages hailed the boy,
 17 And all but Plato gazed with joy.
 18 For he, deep-judging sage, beheld
 With pain the triumphs of the field ;
 (19 a) And when the charioteer drew nigh,
 And flushed with hope had caught his eye,
 19 " Alas ! unhappy youth," he cried,
 20 " Expect no praise from me," and sighed.
 21 " With indignation I survey
 Such skill and judgment thrown away ;
 22 The time profusely squandered there
 On vulgar arts beneath thy care,
 a If well employed, at less expense,
 Had taught thee honor, virtue, sense,
 And raised thee from a coachman's fate,
 To govern men, and guide the state."

T O A S T A R .

[The Stanzas are numbered.]

1. Thou bright glittering star of even,
 Thou gem upon the brow of heaven !
 Oh ! were this fluttering spirit free.
 How quick 'twould spread its wings to thee !
2. How calmly, brightly dost thou shine,
 Like the pure lamp in virtue's shrine !
 Sure the fair world which thou may'st boast,
 Was never ransomed, never lost.

3. There, beings pure as heaven's own air,
Their hopes, their joys, together share;
While hovering angels touch the string,
And seraphs spread the sheltering wing.
4. There cloudless days and brilliant nights,
Illumed by heaven's refulgent lights;
There, seasons, years, unnoticed roll,
And unregretted by the soul.
5. Thou little sparkling star of even,
Thou gem upon an azure heaven!
How swiftly will I soar to thee,
When this imprisoned soul is free !—MISS. DAVIDSON.

SONG OF THE STARS.

1. WHEN the radiant morn of creation broke,
And the world in the smile of God awoke,
And the empty realms of darkness and death
Were moved through their depths by his mighty breath,
And orbs of beauty and spheres of flame
From the void abyss by myriads came—
In the joy of youth as they darted away,
Through the widening wastes of space to play,
Their silver voices in chorus rung,
And this was the song the bright ones sung.
2. "Away, away, through the wide, wide sky—
The fair blue fields that before us lie—
Each sun, with the worlds that round him roll,
Each planet, poised on her turning pole;
With her isles of green, and her clouds of white,
And her waters that lie like fluid light.
3. "For the source of glory uncovers his face,
And the brightness o'erflows unbounded space;
And we drink, as we go, the luminous tides
In our ruddy air and our blooming sides;
Lo, yonder the living splendors play;
Away, on our joyous path, away !
4. "Look, look, through our glittering ranks afar,
In the infinite azure, star after star,
How they brighten and bloom as they swiftly pass !
How the verdure runs o'er each rolling mass !
And the path of the gentle winds is seen,
Where the small waves dance, and the young woods lean.
5. "And see, where the brighter day-beams pour,
How the rainbows hang in the sunny shower;
And the morn and eve, with their pomp of hues,
Shift o'er the bright planets and shed their dews."—BRYANT.

PROMISCUOUS EXERCISES IN ANALYSIS.

REMARK 1. The figures number the *Principal Sentences*—see Definition 51.

REMARK 2. The letters refer to appropriate Diagrams on pp. 54-5.

A Modification of the Diagram—such as the addition of a Principal Element—is indicated by a star [*].

THE CLOSING OF THE YEAR.—*Prentice.*

1. A. 'Tis midnight's holy hour, and silence now
2. A. Is brooding like a gentle spirit o'er
3. A. The still and pulseless world. Hark! on the winds
4. A. The bell's deep tones are swelling; 'tis the knell
5. A. Of the departed year. No funeral train
Is sweeping past, yet, on the stream and wood,
6. A. With melancholy light, the moonbeams rest,
7. A. Like a pale, spotless shroud; the air is stirred
As by a mourner's sigh; and on yon cloud,
That floats so still and placidly through heaven,
8. C. The spirits of the seasons seem to stand—
Young spring, bright summer, autumn's solemn form,
And winter with his aged locks—and breathe,
In mournful cadences, that come abroad
Like the far wind-harp's wild and touching wail,
A melancholy dirge o'er the dead year
Gone from the earth forever.
9. A. 'Tis a time
For memory and for tears. Within the deep,
10. B. Still chambers of the heart, a specter dim,
Whose tones are like the wizard voice of Time,
Heard from the tomb of ages, points its cold
And solemn finger to the beautiful
And holy visions that have passed away,
And left no shadow of their loveliness
On the dead waste of life.
That specter lifts
11. I. The coffin-lid of hope, and joy, and love,
And, bending mournfully above the pale,
Sweet forms that slumber there, scatters dead flowers
12. A. O'er what has passed to nothingness. The year
13. A. Has gone, and with it many a glorious throng
14. A. Of happy dreams. Its mark is on the brow,
15. A. Its shadows in each heart.

In its swift course

16. B. It waved its scepter o'er the beautiful,
 17. A.—18. B. And they are not. It laid its pallid hand
 19. A. Upon the strong man, and the haughty form
 20. A. Is fallen, and the flashing eye is dim.
 21. B. It trod the hall of revelry, where thronged
 22. A. The bright and joyous; and the tearful wail
 Of stricken ones is heard where erst the song
 And reckless shout resounded.

23. A. It passed o'er
 The battle-plain, where sword, and spear, and shield
 Flashed in the light of mid-day; and the strength
 Of serried hosts is shivered, and the grass,
 Green from the soil of carnage, waves above
 24. C. The crushed and mold'ring skeleton. It came,
 And faded like a wreath of mist at eve;
 Yet, ere it melted in the viewless air,
 25. B. It heralded its millions to their home
 In the dim land of dreams.

Remorseless Time!

26. I. Fierce spirit of the glass and scythe! what power
 Can stay him in his silent course, or melt
 His iron heart to pity! On, still on
 27. A. He presses, and forever. The proud bird,
 28. L. The Condor of the Andes, that can soar
 Through heaven's unfathomable depths, or brave
 The fury of the northern hurricane,
 And bathe his plumage in the thunder's home,
 Furls his broad wings at nightfall, and sinks down
 29. B. To rest upon his mountain crag; but Time
 Knows not the weight of sleep or weariness;
 30. B. And Night's deep darkness has no chain to bind
 His rushing pinion.

Revolutions sweep

31. A. O'er earth, like troubled visions o'er the breast
 32. C. Of dreaming sorrow; cities rise and sink
 33. C. Like bubbles on the water; fiery isles
 Spring blazing from the ocean, and go back
 34. I.* To their mysterious caverns; mountains rear
 To heaven their bald and blackened cliffs, and bow
 35. C. Their tall heads to the plain; new empires rise,

Gathering the strength of hoary centuries,
And rush down like the Alpine avalanche,
Startling the nations.

Yet Time, •

36. L. Time, the tomb-builder, holds his fierce career,
Dark, stern, all-pitiless; and pauses not
Amid the mighty wrecks that strew his path,
To sit and muse, like other conquerors,
Upon the fearful ruin he has wrought.

MAKE WAY FOR LIBERTY.—*Montgomery.*

1. B. "MAKE way for liberty!"—he cried;
2. L. Made way for liberty, and died!
3. A. It must not be: this day, this hour,
4. B. Annihilates the oppressor's power!
5. A. All Switzerland is in the field,
6. A.—7. A. She will not fly, she cannot yield—
8. A. She must not fall; her better fate
9. B. Here gives her an immortal date.
10. A. Few were the numbers she could boast;
11. C. But every freeman was a host,
And felt as though himself were he,
On whose sole arm hung victory.
12. A. It did depend on one indeed;
13. B. Behold him—Arnold Winkelried!
14. A. There sounds not to the trump of fame
The echo of a nobler name.
15. A. Unmarked he stood amid the throng,
In rumination deep and long,
Till you might see, with sudden grace,
The very thought come o'er his face;
And, by the motion of his form,
Anticipate the bursting storm;
And, by the uplifting of his brow,
Tell where the bolt would strike, and how.
16. A. But 'twas no sooner thought than done!
17. A. The field was in a moment won:—
18. L. "Make way for liberty!" he cried,
Then ran, with arms extended wide,
As if his dearest friends to clasp;
19. B. Ten spears he swept within his grasp:

20. B. "Make way for liberty !" he cried,
21. A. Their keen points met from side to side ;
22. M. He bowed amongst them like a tree,
And thus made way for liberty.
23. A. Swift to the breach his comrades fly ;
24. L. "Make way for liberty !" they cry,
And through the Austrian phalanx dart,
As rushed the spears through Arnold's heart ;
25. F*. While, instantaneous as his fall,
Rout, ruin, panic, scattered all :
26. B. An earthquake could not overthrow
A city with a surer blow.
27. A. Thus Switzerland again was free ;
28. B. Thus death made way for liberty !

THE AMERICAN FLAG.—*J. R. Drake.*

WHEN Freedom, from her mountain height,
Unfurled her standard to the air,

1. I. She tore the azure robe of night,
And set the stars of glory there ;
2. I. She mingled with the gorgeous dyes
The milky baldrick of the skies,
And striped its pure celestial white,
With streakings of the morning light.
Then, from his mansion in the sun,
3. I. She called her eagle-bearer down,
And gave into his mighty hand
The symbol of her chosen land.

Majestic monarch of the cloud,
Who rear'st aloft thy regal form,
To hear the tempest-trumpings loud,
And see the lightning-lances driven,
When strike the warriors of the storm
And rolls the thunder-drum of heaven,—

4. A. Child of the Sun, to thee 't is given,
To guard the banner of the free,
To hover in the sulphur smoke,
To ward away the battle-stroke,
And bid its blendings shine afar,
Like rainbows on the cloud of war,
The harbinger of victory.

5. A. Flag of the brave, thy folds shall fly,
The sign of hope and triumph, high.
When speaks the signal trumpet-tone,
And the long line comes gleaming on
(Ere yet the life-blood, warm and wet,
Has dimmed the glist'ning bayonet),
6. M*. Each soldier's eye shall brightly turn
To where thy meteor-glories burn,
And, as his springing steps advance,
Catch war and vengeance from the glance;
And, when the cannon-mouthings loud
Heave, in wild wreaths, the battle-shroud,
And gory sabres rise and fall,
Like shoots of flame on midnight's pall!
7. A. There shall thy victor-glances glow,
8. A. And cowering foes shall shrink beneath
Each gallant arm that strikes below
That lovely messenger of death.
Flag of the seas, on ocean's wave
9. A. Thy stars shall glitter o'er the brave,
When death, careering on the gale,
Sweeps darkly round the bellied sail,
And frightened waves rush wildly back,
Before the broadside's reeling rack;
10. C. The dying wanderer of the sea
Shall look at once to heaven and thee,
And smile to see thy splendors fly,
In triumph, o'er his closing eye.
Flag of the free hearts' only home,
By angel-hands to valor given,
11. B. Thy stars have lit the welkin dome,
12. A. And all thy hues were born in heaven:
13. B. For ever float that standard sheet!
14. A. Where breathes the foe, but falls before us,
With Freedom's soil beneath our feet,
And Freedom's banner streaming o'er us?

THE CLOUD.—*Shelley.*

1. B. I BRING fresh showers for the thirsting flowers,
From the seas and the streams;
2. B. I bear light shade for the leaves when laid
In their noon-day dreams.

3. A. From my wings are shaken the dews that waken
The sweet birds every one,
When rocked to rest on their mother's breast,
As she dances about the sun.
4. I. I wield the flail of lashing hail,
And whiten the green plains under,
5. C. And then again I dissolve it in rain,
And laugh as I pass in thunder.
6. B. I sift the snow on the mountains below,
7. A. And their great pines groan aghast ;
8. A. And all the night 'tis my pillow white,
While I sleep in the arms of the blast.
Sublime on the towers of my skiey bowers,
9. A. Lightning my pilot sits ;
10. A. In a cavern under, is fettered the thunder,
11. A. It struggles and howls at fits ;
Over earth and ocean, with gentle motion,
12. B. This pilot is guiding me,
Lured by the love of the genii that move
In the depth of the purple sea :
Over the rills, and the crags, and the hills,
Over the lakes and the plains,
Wherever he dream, under mountain or stream,
13. A. The spirit he loves remains ;
14. A. And I, all the while, bask in heaven's blue smile,
Whilst he is dissolving in rains.
15. A. The sanguine sunrise, with his meteor eyes,
And his burning plumes outspread,
Leaps on the back of my sailing rack,
When the morning star shines dead ;
As on the jag of a mountain crag,
Which an earthquake rocks and swings,
An eagle alit one moment may sit
In the light of its golden wings.
And when sunset may breathe, from the lit sea beneath,
Its ardors of rest and love,
And the crimson pall of eve may fall
From the depth of heaven above,
16. A. With wings folded, I rest, on mine airy nest,
As still as a brooding dove.
17. A. That orb'd maiden with white fire laden,
Whom mortals call the moon,

- Glides glimmering o'er my fleece-like floor,
 By the midnight breezes strewn ;
 And wherever the beat of her unseen feet,
 Which only the angels hear,
 May have broken the woof of my tent's thin roof,
18. C. The stars peep behind her and peer ;
19. A. And I laugh to see them whirl and flee,
 Like a swarm of golden bees,
 When I widen the rent in my wind-built tent,
 Till the calm rivers, lakes, and seas,
 Like strips of the sky fallen through me on high,
 Are each paved with the moon and these.
20. E. I bind the sun's throne with a burning zone,
 And the moon's with a girdle of pearl ;
21. A. } The volcanoes are dim, and the stars reel and swim,
 22. C. } When the whirlwinds my banner unfurl.
 From cape to cape, with a bridge-like shape,
 Over a torrent sea,
23. A. Sunbeam proof, I hang like a roof,
 24. A. The mountains its columns be.
25. A. The triumphal arch through which I march
 With hurricane, fire and snow,
 When the powers of the air are chained to my chair,
 Is the million-colored bow :
26. B. The sphere-fire above, its soft colors wove,
 While the moist earth was laughing below.
27. C. I am the daughter of earth and water,
 And the nursling of the sky ;
28. A. I pass through the pores of the ocean and shores :
29. A.—30. A. I change, but I cannot die.

REMARK The Teacher may find it a profitable and interesting exercise, to require of his pupils answers to the following questions on each of the foregoing Sentences, as they are numbered.

What is the *Subject* of Sentence number— ?

What is the *Predicate* ?

Has it an *Object* ? if so, what is the *Object* ?

What *Adjuncts* has the *Subject* ?

What *Adjunct words* ?—*Phrases* ?—*Sentences* ?

What *Adjunct words*—*Phrases*—*Sentences* has the *Predicate* ?

Add other questions, as occasion may require, until each *Proximate Element* in a *Principal Sentence* is fully recognized by the pupil.

MODIFICATIONS OF THE ELEMENTS OF SENTENCES.

PRINCIPAL PARTS (A),
 SUBJECT (B),
 WORD (E),
 NOUN (L).

Prin. LXIX. *A Noun*, being the { COMMON (L_1)
 Subject of a Sentence, is a - or
 { PROPER (L_2).


EXAMPLES. *Columbus* discovered *America*.

"Now fades the glimmering *landscape* on the sight."

Def. 60. *A Common Noun*, is a name, used to designate one or more of a *class* or *sort* of beings or things.

EXAMPLES. *Man*, *Animal*, *Wisdom*, *Mind*, *Volition*.

"The proper study of *mankind* is *man*."

 Let Sentences be made, having *Common Nouns* for their Subjects.*

NOTE. In the definition of common Nouns { COLLECTIVE,
 are generally included - - - - - { ABSTRACT and } Nouns.
 { VERBAL.


[See Clark's Grammar, page 43.]

Def. 61. *A Proper Noun*, is a name appropriated to an individual *person* or *place*, or to a *thing* personified.

EXAMPLES. *Columbus* discovered *America*.

Brooklyn is situated opposite *New York*.

"Come, gentle *Spring*, ethereal mildness, come."

 Let other Sentences be written, illustrating each clause of the above Definition.

* As one important object in learning the *Science* of the English language, is to secure the *Art* of properly using it, it is suggested to the Teacher, that he require his pupils to write one or more Sentences—*original*—corresponding to each sentence given in these EXAMPLES. Let the Teacher see, that the Sentences thus written, are grammatically correct, and also, that *each Sentence shall illustrate the Principle or Definition under consideration.*

Pr. LXX. *A Pronoun*, being the Subject of a Sentence, is - - -

{	PERSONAL (M_1),
	RELATIVE (M_2),
	INTERROGATIVE (M_3), or
	ADJECTIVE (M_4).

EXAMPLES. "I asked them whence their victory came."

"Them *that* honor me, I will honor."

"Who will show us any good?"


"Some deemed him wondrous wise."

Def. 62. *A Personal Pronoun* (M_1), is a Pronoun whose form determines its Person and Number.

EXAMPLES. "And oft have I the painful lesson conned."

"You wronged yourself to write in such a case."

"He dares not touch a hair of Catiline."

 Let Original Sentences be written—using the Italicised words.


[For a List of Personal Pronouns, see Grammar, p. 54.]

Def. 63. *A Relative Pronoun* (M_2), is a Pronoun, used to introduce a Sentence which qualifies its Antecedent.

EXAMPLES. "The man *that* dares traduce because he can,
With safety to himself, is not a man."

"She points the youth to the pure shrine *which* crowns
the summit of the hill of Science."

"The man *who* acts from such noble principles, will be
honored."


 Let the words in Italic be used in Original Sentences.

Def. 64. *An Interrogative Pronoun* (M_3), is a Pronoun that is used to ask a question.

EXAMPLES. "Who will show us any good?"

"What can compensate for loss of character?"


"Which takes the precedence?"

 Let the Pupils make additional Examples.

Def. 65. *An Adjective Pronoun* (M_4), is a definitive word used to supply the place of a Noun which it defines.

EXAMPLES. "Some deemed him wondrous wise."

"The good alone are great."

 Let the Pupils make additional Examples.


[For other Examples, and for Explanatory Obs., see Grammar, p. 56.]

Prin. LXXI. *A Noun or Pronoun*, being the Subject of a Sentence, is of the - - - $\left\{ \begin{array}{l} \text{MASCULINE GENDER (L}_5\text{),} \\ \text{FEMININE GENDER (L}_4\text{),} \\ \text{or} \\ \text{NEUTER GENDER (L}_3\text{).} \end{array} \right.$

Def. 66. A Noun or Pronoun denoting an animal of the male kind, is of the - - - MASCULINE GENDER.

EXAMPLES. "*Man* wants but little here below."

"*He* gave to misery all *he* had—a tear."

 Let appropriate Examples be made.

Def. 67. *A Noun or Pronoun* denoting an animal of the female kind, is of the - - - FEMININE GENDER.

EXAMPLES. "The real *lady* is free from affectation—
She is sincerely honest, and honestly sincere."

 Let additional Examples be made.

Def. 68. A Noun or Pronoun not indicating sex, is of the - - - NEUTER GENDER.

EXAMPLES. "*Wisdom* is better than rubies;
It can not be gotten for gold."


 Let additional Examples be made.

[For Obs. on Gender, see Grammar, pp. 44-46.]

Prin. LXXII. *A Noun or Pronoun*, being the Subject of a Sentence, is of the $\left\{ \begin{array}{l} \text{FIRST PERSON (L}_6\text{),} \\ \text{SECOND PERSON (L}_7\text{), or} \\ \text{THIRD PERSON (L}_8\text{).} \end{array} \right.$

Def. 69. *A Noun or Pronoun* denoting the speaker is of the - - - FIRST PERSON.

EXAMPLES. "*I Paul*, have written with mine own hand."

 Let additional Examples be made.


Def. 70. *A Noun or Pronoun* denoting the person addressed, is of the - - - SECOND PERSON.

EXAMPLES. "*Ye crags and peaks!* I'm with *you* once again."

 Let additional Examples be made.

Def. 71. *A Noun or Pronoun* denoting the being or thing spoken of, is of the - - - THIRD PERSON.

EXAMPLES. "Our *Fathers!* where are *they?*
And the *Prophets!* do *they* live forever?"

 Let Original Examples be given.

[For Notes and Obs. on the Persons of Nouns and Pronouns, see Grammar, p. 45.]

Prin. LXXIII. *A Noun or Pronoun*, being the Subject of a Sentence, is of the $\left\{ \begin{array}{l} \text{SINGULAR NUMBER (L}_9\text{)} \\ \text{or} \\ \text{PLURAL NUMBER (L}_{10}\text{).} \end{array} \right.$


Def. 72. *A Noun or Pronoun* denoting but one being or thing, is of the - - - SINGULAR NUMBER.

EXAMPLES. "The *hero* hath departed."
" *He* that getteth wisdom, loveth his own soul."

 Let Original Examples be given.

Def. 73. *A Noun or Pronoun*, denoting more than one, is of the - - - PLURAL NUMBER.

EXAMPLES. "*Heroes'* and *heroines'* shouts confusedly rise."
" All *they* that hate me, love death."

 Let Sentences be made having their Subjects of the *Plural Number*.

[For Observations on Number, see Grammar, pp. 47-48.]

Prin. LXXIV. *A Noun or Pronoun*, being the Subject of a Sentence, is in the NOMINATIVE CASE (L₁₁).

EXAMPLES. "There *Joy* gilds the *mountains*, all purple and bright,
And *Peace* in the vales rests in gentle repose."

" *T'h*ou art in the cooler breath
*T'h*at, from the inmost darkness of the place,
Comes—scarcely felt."

NOTE. The Subject of a Sentence is often suppressed.

EXAMPLES. "In dreams his song of triumph heard."
"Bid the wild lawless winds obey thy will."
"Preach to the storm and reason with despair."

[See Clark's Grammar, p. 120.]

SUBJECT PHRASES (F).

Prin. LXXV. *A Phrase*, { PREPOSITIONAL* (N_1),
being the Subject of a Sen- { PARTICIPIAL (N_2),
tence, is in form - { INFINITIVE (N_3) or
INDEPENDENT* (N_4).

EXAMPLES. "*His being a minister*, prevented his rising to civil power."
"*Receiving goods known to be stolen*, is a criminal offence."
"*To be*, contents his natural desire."
"*To learn the Alphabet*, constituted my earliest task."

[For Definitions of Phrases, see Def. pp. 25-6.]

Prin. LXXVI. *A Phrase*, { TRANSITIVE (N_5)
being the Subject of a { or
Sentence, is - - - { INTRANSITIVE (N_6).

EXAMPLES. "*To be*, contents his natural desire."
"*Reading works of fiction at an early age*, unhinged his moral feelings, and rendered morbid his imagination."

NOTE. (a). *A Subject Phrase*, may also be - - - { SIMPLE OR
COMPOUND.

EXAMPLES. "*Managing the household affairs*, now constitutes the sum of my employments."

"*Rewarding and punishing actions by any other rule*, would appear much harder to be accounted for, by minds, formed as he has formed ours."

NOTE. (b). *A Subject Phrase* may be - - - - - COMPLEX.

EXAMPLE. "*Taking a mad man's sword to prevent his doing mischief*, cannot be regarded as robbing him."

NOTE. (c). *A Subject Phrase* may be - - - - - MIXED.

EXAMPLES. "*To visit the haunts of wretchedness and minister to the comfort of the distressed*, constituted her most pleasing employment."

[For Definitions of Simple, Compound, Complex and Mixed Phrases, pp. 38-9.]

* Prepositional and Independent Phrases are used as Subjects of Sentences *only technically*.


EXAMPLES. "*With malice aforethought*, is an old law term."
"*Other things being equal*, is expressed by the term, *ceteris paribus*."


SUBJECT SENTENCES (G).

Prin. LXXVII. A Sentence, { SIMPLE (O_1)
being the Subject of another { or
Sentence, is - - - - - { COMPOUND (O_2).

EXAMPLES. "That all men are created equal, is a self-evident truth."

"That we are free moral agents, and yet controlled by an immutable Providence, constitutes the highest mystery of our existence."

 Let Sentences be written, having Simple Sentences for their Subjects.

 Let Sentences be written, having Compound Sentences for their Subjects.

Prin. LXXVIII. A Sentence, { TRANSITIVE (O_3)
being the Subject of another { or
Sentence, is - - - - - { INTRANSITIVE (O_4).

EXAMPLES. "What time he took orders doth not appear."

"That we should be conscious, intuitively, of a passion, from its external impressions, is conformable to the analogy of nature."

"That friendship is a sacred trust,
That friends should be sincere and just,
That constancy befits them,
Are observations on the case
That savor much of common-place;
And all the world admits them."

[For Definitions of Transitive and Intransitive Sentences, see pp. 65-6.]

NOTE. (a). A Subject Sentence may be - - - - - COMPLEX.

EXAMPLE. "Whatever is excellent in art, proceeds from labor and endurance."

 Let Original Examples be given.

NOTE. (b). A Subject Sentence may be - - - - - MIXED.

EXAMPLES. "That the two rival societies had the same object in view, and differed only in the means of securing that object, became fully apparent from the discussions."

[For Definitions of Complex and Mixed Sentences, see Def. 53.]

MODIFICATION OF ELEMENTS.

THE PREDICATE (C).
 VERB (H).
 MODE.

Prin. LXXIX. A { INDICATIVE (H₇),
 Verb, being used in POTENTIAL (H₈),
 Predication, is in SUBJUNCTIVE (H₉) } MODE.
 the - - - or
 IMPERATIVE (H₁₀).

NOTE. A Verb in the *INFINITIVE Mode* cannot be a grammatical predicate of a Sentence.

Def. 74. A Verb is in the *Indicative Mode*, when it is used to assert positively or negatively—or to ask a question.

EXAMPLES. "William *saw* a meteorite last evening."
 "I *did not see* it."
 "Did you *see* it?"

Def. 75. A Verb is in the *Potential Mode*, when it indicates *power, liberty, volition* or *obligation*.

EXAMPLES. "Can storied urn or animated bust,
 Back to its mansion *call* the fleeting dust?"
 "Would you too *be wise*?"
 "Ye *must be born* again."

Def. 76. A Verb is in the *Subjunctive Mode*, when it asserts a conditional fact.

EXAMPLES. "Were I Alexander I would accept the terms.
 So would I *were* I Parmenio."

Def. 77. A Verb is in the *Imperative Mode*, when it is used to *command, exhort* or *entreat*.

EXAMPLES. "Heat me these irons hot."
 "Rise, fellow-men! our country yet remains."
 "Lead us not into temptation, but *deliver* us from evil."

NOTE. We command an inferior—we exhort an equal—we entreat a superior.

TENSE.

INDICATIVE MODE (H_7).

Prin. LXXX. A { PRIOR PAST TENSE (H_{11}),
Verb in predica- PAST TENSE (H_{12}),
tion, being in the { PRIOR PRESENT TENSE (H_{13}),
Indicative Mode, is PRESENT TENSE (H_{14}),
in the - - PRIOR FUTURE TENSE (H_{15}) or
FUTURE TENSE (H_{16}).

POTENTIAL MODE (H_8).

Prin. LXXXI. A { PRIOR PAST TENSE (H_{17}),
Verb in predica- PAST TENSE (H_{18}),
tion, being in the { PRIOR PRESENT TENSE (H_{19}) or
Potential Mode, is PRESENT TENSE (H_{20}).
in the -

SUBJUNCTIVE MODE (H_9).

Prin. LXXXII. A Verb { PAST TENSE (H_{21})
in predication, being in the { or
Subjunctive Mode, is in the { PRESENT TENSE (H_{22}).

IMPERATIVE MODE (H_{10}).

Prin. LXXXIII. A Verb {
in predication, being in the { PRESENT TENSE (H_{23}).
Imperative Mode, is in the {

Def. 78. A Verb denoting past time, previous to a certain other past time, is in the - PRIOR PAST TENSE.

EXAMPLES. "I had received the intelligence before you arrived."

Def. 79. A Verb denoting past time, is in the - PAST TENSE.

EXAMPLES. "Time slept on flowers, and lent his glass to hope."

Def. 80. A Verb denoting past time, in a period reaching to the present, is in the PRIOR PRESENT TENSE.

EXAMPLES. "And I am glad that he *has lived* thus long,
 And glad that he *has gone* to his reward."
 "I *have been sitting* by the hill side."

Def. 81. A *Verb* expressing an act or event as now taking place, is in the - - - PRESENT TENSE.

EXAMPLES. "There Joy *gilds* the mountains, all purple and bright,
 And Peace, in the vale, *rests* in gentle repose."

Def. 82. A *Verb* denoting that an act or event will be accomplished before a certain future time, is in the - - - PRIOR FUTURE TENSE.

EXAMPLE. "I *shall have accomplished* a wearisome task ere this shall be perfected."

Def. 83. A *Verb* denoting that an act or event will take place at a future time, is in the - FUTURE TENSE.

EXAMPLES. "Will you *come* to the spring that is sparkling and bright."
 "Shall I *be carried* to the skies?"

[For Observations on Tenses, see Clark's Grammar, pp. 72-4 and 135-6.]

OBJECT (D).
 WORD (K).
 NOUN (S).

Prin. LXXXIV. A *Noun* being { COMMON (S₁) or
 the Object of a Sentence, is - { PROPER (S₂).

EXAMPLES. "What lady loves a rainy *day*?"
 "Have then thy *wish*."
 "Did you see the noble *Kossuth*?"
 "I did not visit *Turkey*."

[For Definitions of these Modifications, see pp. 105-6 above.]

Prin. LXXXV. A *Pro-* { PERSONAL (R₁),
noun, being the Object { RELATIVE (R₂),
 of a Sentence is - { INTERROGATIVE (R₃) or
 { ADJECTIVE (R₄).

EXAMPLES. "I asked *them* whence their victory came."
 "They serve a monarch *whom* they hate."
 "What sought they thus afar?"
 "The poor respect the *rich*."

Prin. LXXXVI. *A* { MASCULINE GENDER (R. S₅),
Noun or *Pronoun*, { FEMININE GENDER (R. S₄)
 being the Object of a { or
 Sentence, is of the { NEUTER GENDER (R. S₃).

- EXAMPLES. "Modern degeneracy had not reached *him*."
 "We met the *man whom* you described."
 "James did not recognize the *ladies whom* we met."
 "I seek, good faith, a Highland *maid*."
 "The winds detain thy *sails*."

Prin. LXXXVII. *A Noun* { FIRST PERSON (S₆),
 or *Pronoun*, being the Ob- { SECOND PERSON (S₇)
 ject of a Sentence, is of { or
 the - - - - - { THIRD PERSON (S₈).

- EXAMPLES. "You wrong *me*, Brutus, you wrong *me*, every way!"
 "I'll not leave *thee*, thou lone one."
 "*Him*, from my childhood, I have known."

Prin. LXXXVIII. *A* { SINGULAR NUMBER (S₉)
Noun or *Pronoun*, being { or
 the Object of a Sentence, { PLURAL NUMBER (S₁₀).
 is in the - - -

- EXAMPLES. "O! who would inhabit this bleak *world* alone?"
 "I love *thee*, and 'tis my love that speaks."
 "He lit on the trees, and their *boughs* he dressed."
 "I see *them*, hastening from afar."

Prin. LXXXIX. *A Noun* or *Pronoun*, being the
 Object of a Sentence, is in the OBJECTIVE CASE (S₁₁).

- EXAMPLES. "Hear *me*, ye walls, that echoed to the tread
 Of either Brutus."
 "I love *thee*, all unlovely as thou art."
 "Whom did Steadman marry?"
 "The fur that warms a *monarch*, warmed a *bear*."

OBJECT PHRASES (J).

SUBSTANTIVE PHRASE (Q).

Prin. XC. *A Phrase*, being the Object of a Sentence, is, in form, - - -

{	PREPOSITIONAL (Q_1),
	PARTICIPIAL (Q_2),
	INFINITIVE (Q_3) or
	INDEPENDENT (Q_4).

NOTE. Prepositional, Infinitive and Independent Phrases, are used as object only *technically*—(Jane wrote on the black-board, "*In an orchard, containing fifty pear trees,*" and then stopped for a new enunciation of the problem.)

Object Phrases are ordinarily and properly limited to Participial Phrases.

EXAMPLE. "I doubted *his having been a soldier.*"

Prin. XCI. *A Phrase*, being the Object of a Sentence, is - - - - -

{	TRANSITIVE (Q_5)
	or
}	INTRANSITIVE (Q_6).

EXAMPLES "No conduct of a former friend can excuse *your betraying her secrets or exposing her faults.*"

"I regretted *his being absent.*"

NOTE. For a common, yet palpable error in the use of Object Phrases, see Clark's Grammar, p. 132, Note 8.

OBJECT SENTENCES (J).

SUBSTANTIVE (P).

Prin. XCII. *A Sentence*, being the Object of another Sentence, is

{	SIMPLE (P_1)
	or
}	COMPOUND (P_2).

EXAMPLES. "A space he paused; then sternly said,
'And heard'st thou why he drew his blade?'"

"*You'll try to learn a great deal here, and be a clever man,*"
said Mr. Dombey—"Won't you?"

"The young, in cultivating those habits which promote cheerfulness, SHOULD REMEMBER *that they are meeting the just demands of community.*"

Prin. XCIII. A Sentence, { TRANSITIVE (P_3)
being the Object of another or
Sentence, is INTRANSITIVE (P_4).

EXAMPLES. "Make way for liberty!" he cried."

"Nathan said unto David, 'Thou art the man.'"

NOTE. (a). An Object Sentence may be - - - - - COMPLEX.

EXAMPLES. "And sport'st thou thus," a seaman cried,

'While terrors overwhelm?'

'Why should I fear?' the boy replied:—

'My father's at the helm.'"

NOTE. (b). An Object Sentence may be - - - - - MIXED.

EXAMPLE. "At the conclusion of this introductory, the whole youthful choir arose and sang, 'Come, and join our singing.'"

[Examples like the above, show that one Sentence may be the grammatical Object of another Sentence.]

NOTE. (c). A Sentence is often the *logical* Object of another Sentence. In which event, the Object Sentence is generally introduced by the conjunction "that."

EXAMPLE. "God never meant *that man should scale the heavens,*
By strides of human wisdom."

NOTE. (d). But the word "that" is often suppressed.

EXAMPLE. "I tell thee—*thou art defied.*"

MODIFICATIONS OF ELEMENTS OF SENTENCES.

ADJUNCTS (a),
PRIMARY (b),
SECONDARY (c),
WORD (d),
ADJECTIVE (j).

Prin. XCIV. An Adjective is { QUALIFYING (j_1),
SPECIFYING (j_2) or
VERBAL (j_3).

EXAMPLES. "Benevolent men perform beneficent actions."


"That gentleman has purchased some fruit."

"Changing seasons afford renewed pleasures."

'Ages hence, the inquisitive while man, as he stands by
some growing city, will ponder on the structure of
their disturbed remains.'

Def. 84. A *Qualifying Adjective* (j_1) is an Adjective used to describe a being or thing, by expressing *quality*.

EXAMPLES. "Moved by a *strange, mysterious* power,
That hastes along the *rapid* hour,
I touch the *deep-toned* string."

 Let each pupil in the class make a Sentence having a *Qualifying Adjective* as an Adjunct of the Subject. The Sentences thus written should all be placed in appropriate Diagrams, and subjected to the criticism of the Teacher.


NOTE. Most Qualifying Adjectives are modified by different *Degrees of Comparison*.

Prin. XCV. A *Qualifying Adjective* is of the - - $\left\{ \begin{array}{l} \text{SUPERLATIVE } (j_4), \\ \text{COMPARATIVE } (j_5), \\ \text{POSITIVE } (j_6) \text{ or} \\ \text{DIMINUTIVE } (j_7) \end{array} \right\}$ degree of comparison.

Def. 85. An *Adjective* is of the Superlative Degree of Comparison, when it indicates the greatest increase or decrease of the quality indicated.

EXAMPLES. "'Tis the *last* rose of summer."


"The *purest* treasure mortal terms afford is—spotless reputation."

 Let other sentences be written by the pupils, containing Adjectives in the Superlative Degree.

Def. 86. An *Adjective* is of the Comparative Degree when it indicates an increase or decrease of the quality mentioned.

EXAMPLES. "Allure to *brighter* worlds, and lead the way."

"And there are *lovelier* flowers, I ween,
Than e'er in eastern lands were seen."

 Let Sentences be made containing the following words:

<i>Better,</i>	<i>Warmer,</i>	<i>Longer,</i>	<i>Older,</i>
<i>Fairer,</i>	<i>Colder,</i>	<i>Sweeter,</i>	<i>Younger,</i>
<i>Higher,</i>	<i>Higher,</i>	<i>Newer,</i>	<i>Smaller,</i>
<i>Wiser,</i>	<i>Harder,</i>	<i>Nearer,</i>	<i>Stronger,</i>
<i>More interesting,</i>		<i>More satisfactory,</i>	
<i>Less numerous,</i>		<i>Less objectionable.</i>	

and others, at the dictation of the Teacher.

Def. 87. An *Adjective* is of the Positive Degree, when it expresses the quality indicated, in its simplest form—without comparison.

EXAMPLES. "Tired nature's sweet restorer, balmy sleep!"

"Man hath a weary pilgrimage,
As through the world he wends."

✍ Let each pupil in the class write one or more Original Sentences, each containing one or more Qualifying Adjectives of the Positive Degree.

Def. 88. An *Adjective* is of the Diminutive Degree, when it denotes an amount of the quality indicated, less than the Positive.

EXAMPLES. "The clouds put on a reddish hue,"

"A bluish canopy the mountain crowns."

✍ Let similar examples be made by the pupil.

NOTE. But a small number of the Adjectives in the English language are susceptible of the Diminutive Degree of Comparison.

Def. 89. A *Specifying Adjective* is a word used only to define or limit the application of its substantive.

Prin. XCVI. A *Specifying Adjective* is - - - - - $\left\{ \begin{array}{l} \text{PURE (j}_8\text{),} \\ \text{NUMERAL (j}_9\text{) or} \\ \text{POSSESSIVE (j}_{10}\text{).} \end{array} \right.$

Def. 90. A *Pure Specifying Adjective* is a word used to point out or designate a being or thing.

EXAMPLES. "Nathan said unto David, 'Thou art *the* man.'"

"*This* lady-fly I take from off *the* grass."

"*Such* shams are common."


✍ Let Sentences be made—each containing the following words, or some of them:

The—This—That—Those—Such—Other—Same—A—Any.

Def. 91. A *Numeral Adjective* is a word that describes a being or thing by indicating *Number*—definite or indefinite.

EXAMPLES. "One ink-drop on a solitary thought
Hath moved the mind of millions."


EXAMPLE. "Ten doctors, ten lawyers, two counties, *one* earl,
Ten councillors' wigs, full of powder and curl,
All heaped in *one* balance, and swinging from thence,
Weighed less than *some* atoms of candor and sense."

 Let Original Sentences be made, each containing one or more Numerical Adjectives.

Def. 92. A *Possessive Adjective* is a word that describes a being or thing by indicating a relation of ownership, origin, fitness, &c.

EXAMPLES. "O my offense is rank; it smells to heaven;
It hath the primal, eldest curse upon it,
A brother's murder."

"He heard the king's command, and saw that *writing's* truth."

 Let each pupil write a Sentence containing one or more Possessive Adjectives.

NOTE. A Possessive Adjective is generally derived from a Substantive, by changing the Nominative into the Possessive form.


[See Clark's Grammar, pp. 49-50 and 61.]

Def. 93. A *Verbal Adjective* is a word used to describe a being or thing, by expressing, incidentally a *condition, state, or act*.

EXAMPLES. "The curfew tolls the knell of *parting* day,
The *lowing* herd winds slowly o'er the lea."

"I was a *stricken* deer, that left the herd
Long since."

"He ruled the nations with *unbounded* sway."

 Let Sentences be made by the pupils, containing Verbal Adjectives.

NOTE. (a). Verbal Adjectives are so called because they are derived from Verbs. [See Clark's Grammar, p. 62.]

NOTE. (b). The Leader of a Participial Phrase, used Adjectively, is properly classed with Verbal Adjectives. But, having construed the *Phrase* as an Adjective Element in the *Sentence*, it is perhaps sufficient, in analyzing the *Phrase*, to parse the Leader as simply a Participle.

EXAMPLE. "*Scaling yonder peak*, I saw an eagle
Wheeling near its brow."

Here, the Phrase "*Scaling yonder peak*" is an Adjective Element in the Sentence—an Adjunct of "I." But, the word "*Scaling*" is an Element in the Phrase—the Leader—while at the same time, it "asserts incidentally an act" of the speaker.

NOTE. (c). The Leader of a Participial Phrase, used Adverbially, performs a similar office in the structure of the Phrase:—But it has not the *individual* office in the Sentence, which we notice in Participles introducing *Adjective Phrases*.

EXAMPLES. "The youth has succeeded well, *considering the advantages he has had.*"

"We worked the problem *according to the rule given in the book.*"

Here the word "*according*" is a Participle, derived from the verb *accord*. Its primary office is that of Leader in the Participial Phrase. But its secondary office is rather *Prepositional* than *Adjective*.


Prin. XCVII. A Verbal Ad- { TRANSITIVE (j_{12}) or
jective is - - - { INTRANSITIVE (j_{11}).

Def. 94. A Transitive Verbal Adjective is a Participle, asserting an act which terminates on an *Object*.

EXAMPLES. "There's beauty in thy naked soil, .
Bespeaking smiles of love."

"'Tis the star of the morning
Gilding our bloom."

"What fairy-like music steals o'er the sea,
Entrancing the senses with charmed melody."


 Let each pupil write an Original Sentence containing a Transitive Participle used Adjectively.

Def. 95. An Intransitive Verbal Adjective, is a Participle which asserts *condition, being, or state*, or an *act* which does not terminate on an *Object*.

EXAMPLES. "When marshalled on the nightly plain
The *glittering* host bestud the sky,
One star alone of all the train
Can fix the sinner's *wandering* eye."

"We dart like the deer *from the fleet greyhound dashing.*"

"Not this, our Eden home,
Rocked by the blast ;
Not this, our beacon star,
Fading so fast."

 Let Original Sentences be written—and placed in Diagrams, containing Intransitive Verbal Adjectives.

NOTE. Adjectives, like Participles are often used with Verbs to form Predicates of Sentences.

1. They are thus used when they, with their verbs, assert a quality or other definite attribute of the Substantive; as, "Those apples *are sour*." Here, the words, "are sour," assert a quality of "apples." Hence "sour" is an *indirect* Adjunct of "apples." But, in the sentence "*Sour* apples are pleasant to the taste," the word "sour" is a direct Adjunct of "apples."

2. Adjectives are thus used, when they, with their verbs, indicate or assert a change in the condition or state of things; as, "His palsied hand *waxed strong*." Here, the words, "waxed strong," assert a change in the condition of "hand." Hence, "strong" is an indirect Adjunct of "hand," while "palsied" is a direct Adjunct.

ADJECTIVE PHRASES (1).

Def. 96. A *Phrase* is Adjective when it is used to describe a being or thing.

EXAMPLES. "The great mass of mankind, consider the intellectual powers as susceptible of a certain degree of development in childhood, to prepare the individual for the active duties of life."


Prin. XCVIII. An Adjective Phrase may be - - - $\left\{ \begin{array}{l} \text{PREPOSITIONAL } (l_1), \\ \text{PARTICIPIAL } (l_2), \\ \text{INFINITIVE } (l_3) \text{ or} \\ \text{INDEPENDENT } (l_4). \end{array} \right.$

EXAMPLES. "The fear of the Lord is the beginning of knowledge."
 "Thus struggling through the dissipated grove,
 The whirling tempest raves along the main."
 "Is this a time to be cloudy and sad,
 When our mother nature laughs around?"

NOTE. There are plausible objections to the theory that Phrases, independent in form, may be used Adjectively.

EXAMPLES. "Thus talking, hand [] in hand, alone they passed
 On, to their blissful bower."

REMARKS. Does the Phrase "Hand [being] in hand" describe a condition of "they?" or, does it modify the verb "passed?" Without entering into fruitless controversy on questions like the above, and others involving merely matters of opinion—the author refers the pupil to Clark's Grammar, p. 164, Obs. and Note.

 Let Sentences be written by each pupil, containing Phrases used Adjectively.


Prin. XCIX. *An Adjective Phrase* may be - - - { TRANSITIVE (n_5) or
INTRANSITIVE (n_6).


EXAMPLES.

"Above him seemed
Alone the mount of song, the lofty seat
Of canonized bards."

"The time of quitting her daily tasks must come."

"His anxiety to be applauded created in him a willingness to give money to benevolent societies: this was not benevolence."

 Let Sentences be written or repeated by each pupil, containing a *Transitive* Phrase used Adjectively.

 Let Sentences be written, containing *Intransitive* Phrases used Adjectively.

[For Definitions and Classification of Phrases, see pp. 25-6.]

ADJECTIVE SENTENCES (n).

Def. 97. *A Sentence is Adjective*, when it is used to describe a being or a thing.


EXAMPLES. "He *that getteth wisdom*, loveth his own soul."
"Them *that honor me*, I will honor."

Prin. C. *An Adjective Sentence* is - - - { SIMPLE (n_1) or
COMPOUND (n_2)

EXAMPLES. "Wisdom resteth in the heart of him *that hath understanding*."

"He *that loveth wine and oil*, shall not be rich."


"Let all the ends *thou aim'st at*, be thy country's, thy God's, and Truth's."

 Let Complex Sentences be written, containing *Simple* or *Compound* Sentences used Adjectively.

Prin. CI. *An Adjective Sentence* is - - - { TRANSITIVE (n_3) or
INTRANSITIVE (n_4).

EXAMPLES. "He *that keepeth his mouth*, keepeth his life."

"He *that walketh with wise men*, shall be wise."


 Let Complex Sentences be written, containing *Transitive* and *Intransitive* Sentences used Adjectively.

NOTE. (a). *An Adjective Sentence* may be - - - - - **COMPLEX.**

EXAMPLE. "The man *that dares* traduce because he can,
With safety to himself, is not a man."

NOTE. (b). *An Adjective Sentence* may be - - - - - **MIXED.**

EXAMPLE. "Washington had attained his manhood when that spark
of liberty was struck out, in his own country, *which has*
since kindled into a flame and shot its beams over the
earth."

 Let Complex and Mixed Adjective Sentences be written by each member of the class.

ADVERBIAL ADJUNCTS.


Prin. CII. *An Adverb* modifies the action of a Verb or Participle—or the quality of an Adjective, by indicating - - -

{	TIME (k_1),
	PLACE (k_2),
	DEGREE (k_3),
	MANNER (k_4),
	NEGATION (k_5),
	&c, &c.

EXAMPLES. "Once was heard the song of children."

"There, at the foot of yonder nodding beach,
That wreaths its old fantastic roots *so high*,
His listless length, at noon tide, would he stretch,
And pore upon the brook that babbles by."

"Thus with the year,
Seasons return; but *not* to me returns
Day, or the sweet approach of even or morn."

 Let Sentences be made, containing Adverbs of *Time, Place, Degree, Manner, Negation, Affirmation, Cause.*

NOTE. (a). Adverbs of Time are such words as answer to the questions *When? How often? How long since? How soon?*

NOTE. (b). Adverbs of Place are such words as answer to the questions *Where? Whence? Whether? By what place? Through what place? &c.*

NOTE. (c). Adverbs of Degree are such words as answer to the questions *How? To what extent? &c.*

NOTE. (d). Adverbs of Manner are such words as answer to the questions. *How? In what way? &c.*

NOTE. (e). Adverbs of Negation are such words as negative an *assertion—quality, &c.*

NOTE. (f). Adverbs or Adjectives, used to ask questions, have the same construction as the Words, Phrases or Sentences which answer the questions.

[For Obs. on Adverbs, see Clark's Grammar, pp. 89–90, and 171–3.]

ADVERBIAL PHRASES (m) (r.)

Prin. CIII. *A Phrase* { PREPOSITIONAL (e_1),
used as an Adverb, may be { PARTICIPIAL (e_2),
INFINITIVE (e_3) or
INDEPENDENT (e_4).

EXAMPLES. "At midnight, in his guarded tent,
The Turk was dreaming of the hour,
When Greece—her knee in suppliance bent—
Should tremble at his power."
"The ceremonies were performed according to custom."


[See p. 33, Note 5, above.]

"I love to think on mercies past,
And future good implore."
"The treaty having been ratified by both governments,
Peace was proclaimed throughout the land."

[The office of this Phrase is rather logical than grammatical. See page 37 above.]

Prin. CIV. *An Adverbial* { TRANSITIVE (m_5) or
Phrase is - - - { INTRANSITIVE (m_6).


EXAMPLES. "Imagination fondly stops to trace
The parlor splendors of that festive place."
"Truth from his lips prevailed with double sway,
And fools who came to scoff, remained to pray."

 Let Sentences be made, containing Transitive and Intransitive Adverbial Phrases.

ADVERBIAL SENTENCES (o) (p).

Def. 96. *An Adverbial Sentence* is a Sentence used to modify the signification of a *Verb*, an *Adjective* or an *Adverb*.


EXAMPLES. "How dear to my heart are the scenes of my childhood,
When fond recollections present them to view."

 Let Sentences be written, containing Adverbial Sentences as Adjuncts.

Prin. CV. *An Adverbial Sentence* is - - - - - { SIMPLE (O_1) or
COMPOUND (O_2).

EXAMPLES. "Thou, too, must perish *when thy feast is o'er*."

"Where wealth and freedom reign contentment fails."

 Let original examples of Simple and Compound Adverbial Sentences be written and placed in Diagrams.

Prin. CVI. *An Adverbial Sentence* may be - - - - - { TRANSITIVE (O_3) or
INTRANSITIVE (O_4).

EXAMPLES. "If you have tears, prepare to shed them now."

"The firmament grows brighter with every golden
grain,

As handful after handful, falls on the azure plain."

QUESTIONS FOR REVIEW.

MODIFICATION OF ELEMENT .

What are the *distinctions* of Nouns?

What is a *Common* Noun?

What is a *Proper* Noun?

What are the *distinctions* of Pronouns?

What is a *Personal* Pronoun?

What is a *Relative* Pronoun?

What is an *Interrogative* Pronoun?

What is an *Adjective* Pronoun?

Nouns and Pronouns have what Modifications of *Gender*?

When is a Noun or Pronoun of the *Masculine* Gender?

When is a Noun or Pronoun of the *Feminine* Gender?

When is a Noun or Pronoun of the *Neuter* Gender?

Nouns and Pronouns have what Modifications of *Person*?

When is a Noun or Pronoun of the *First* Person?

When is a Noun or Pronoun of the *Second* Person?

When is a Noun or Pronoun of the *Third* Person?

Nouns and Pronouns have what Modifications of *Number*?

When is a Noun or Pronoun of the *Singular* Number?

When is a Noun or Pronoun of the *Plural* Number?

When is a Noun or Pronoun of the *Nominative Case*?

When is a Noun or Pronoun of the *Objective Case*?

A Verb, used as the Predicate of a Sentence, may be of what Mode ?

When is a Verb in the Indicative Mode ?

When is a Verb in the Potential Mode ?

When is a Verb in the Subjunctive Mode ?

When is a Verb in the Imperative Mode ?

What are the distinctions of Tenses of Verbs ?

Which Tenses are found in the Indicative Mode ?

Which are found in the Potential Mode ?

Which in the Subjunctive Mode ?—In the Imperative ?

When is a Verb in the Prior Past Tense ?

When is a Verb in the Past Tense ?

When is a Verb in the Prior Present Tense ?

When is a Verb in the Present Tense ?

When is a Verb in the Prior Future Tense ?

When is a Verb in the Future Tense ?

What is an Adjunct ?

What classes of words are used as Adjuncts ?

What is an Adjective ? What is an Adverb ?

What are the distinctions of Adjectives ?

What is a Qualifying Adjective ?

What are the Modifications of Qualifying Adjectives ?

When is an Adjective of the Superlative Degree ?

When is an Adjective of the Comparative Degree ?

When is an Adjective of the Positive Degree ?

When is an Adjective of the Diminutive Degree ?

What is a Specifying Adjective ?

What are the distinctions of Specifying Adjectives ?

What is a Pure Specifying Adjective ?

What is a Numeral Adjective ?

What is a Possessive Adjective ?

What is a Verbal Adjective ?

What are the distinctions of Verbal Adjectives ?

What is a Transitive Verbal Adjective or Participle ?

What is an Intransitive Participle ?

What is an Adjective Phrase ?

What are the distinctions of Adjective Phrases ?

What is an Adjective Sentence ?

What are the distinctions of Adjective Sentences ?

What is an Adverbial Adjunct ?

What are the distinctions of Adverbs ?

What is an Adverbial Phrase ?

What are the distinctions of Adverbial Phrases ?

What is an Adverbial Sentence ?

What are the distinctions of Adverbial Sentences ?

ANALYSIS OF THE ADJUNCT SENTENCE.

"Who had reaped down his fields."

PRINCIPAL PARTS	$\left\{ \begin{array}{l} \text{The Subject} \dots \text{"Who"} \dots \dots \dots \\ \text{The Predicate} \dots \text{"Had reaped"} \dots \dots \dots \\ \text{The Object} \dots \text{"Fields"} \dots \dots \dots \end{array} \right\}$	Simple Sentence, Transitive.
ADJUNCTS	$\left\{ \begin{array}{l} \text{Of the Subject} \dots \dots \dots \\ \text{Of the Predicate} \dots \dots \text{"Down"} \dots \dots \dots \\ \text{Of the Object} \dots \dots \text{"His"} \dots \dots \dots \end{array} \right\}$	a Word. a Word.

"Of the poor whose covering he had taken away."

PRINCIPAL PARTS	$\left\{ \begin{array}{l} \text{The Leader} \dots \text{"Of"} \dots \dots \dots \\ \text{The Subsequent} \dots \text{"Poor"} \dots \dots \dots \end{array} \right\}$	Prepositional Phrase.
ADJUNCTS	$\left\{ \begin{array}{l} \text{Of the Leader} \dots \dots \dots \\ \text{Of the Subsequent} \left\{ \begin{array}{l} \text{"The"} \dots \dots \dots \\ \text{"Whose covering he had"} \\ \text{taken away"} \dots \dots \end{array} \right\} \end{array} \right\}$	a Word. a Sentence.

ANALYSIS OF THE ADJUNCT SENTENCE.

"Whose covering he had taken away."

PRINCIPAL PARTS	$\left\{ \begin{array}{l} \text{The Subject} \dots \text{"He"} \dots \dots \dots \\ \text{The Predicate} \dots \text{"Had taken"} \dots \dots \dots \\ \text{The Object} \dots \text{"Covering"} \dots \dots \dots \end{array} \right\}$	Simple Sentence, Transitive.
ADJUNCTS	$\left\{ \begin{array}{l} \text{Of the Subject} \dots \dots \dots \\ \text{Of the Predicate} \dots \dots \text{"Away"} \dots \dots \dots \\ \text{Of the Object} \dots \dots \text{"Whose"} \dots \dots \dots \end{array} \right\}$	a Word. a Word.

ANALYSIS BY THE CHART.

And.....introduces the Principal Sentence.

[It is not an Element in the structure of the Sentence.]

As I passed by....an Element in the Sentence.

Adjunct.....	(a).....	Def. 17.
Primary.....	(b).....	Def. 18.
Sentence.....	(f).....	Def. 1.
Adverbial.....	(o).....	Def. 26.
Simple.....	(o1).....	Def. 49.
Intransitive.....	(o4).....	Def. 47.

I.....an Element in the Sentence

Principal Part.....	(A).....	Def. 2.
Subject.....	(B).....	Def. 4.
Word.....	(E).....	Def. 7.
Pronoun.....	(M).....	Def. 9.
Personal.....	(M1).....	Def. 62.
Masculine Gender.....	(M5).....	Def. 66.
First Person.....	(M6).....	Def. 69.
Singular Number.....	(M9).....	Def. 72.
Nominative Case.....	(M11).....	Prin. LXVII.

Heard.....an Element in the Sentence.

Principal Part.....	(A).....	Def. 2.
Predicate.....	(C).....	Def. 14.
Verb.....	(H).....	Def. 15.
Indicative Mode.....	(H 7).....	Def. 74.
Past Tense.....	(H12).....	Def. 79.

The.....an Element in the Sentence.

Adjunct.....	(a).....	Def. 17.
Primary.....	(b).....	Def. 18.
Word.....	(d).....	Def. 7.
Adjective.....	(j).....	Def. 20.
Specifying.....	(j 2).....	Def. 89.
Pure.....	(j 8).....	Def. 90.

Complaints...an Element in the Sentence.

Principal Part.....	(A).....	Def. 2.
Object.....	(D).....	Def. 16.
Word.....	(K).....	Def. 7.
Noun.....	(S).....	Def. 8.
Common.....	(S 1).....	Def. 60.
Neuter Gender.....	(S 3).....	Def. 68.
Third Person.....	(S 8).....	Def. 71.
Plural Number.....	(S10).....	Def. 73.
Objective Case.....	(S11).....	Prin. XXXIX.

Of the laborers who
had reaped down } an Element in the Sentence. c...
his fields..... }

Adjunct.....	(a).....	Def. 17.
Primary.....	(b).....	Def. 18.
Phrase.....	(e).....	Def. 22.
Adjective.....	(l).....	Def. 23.
Prepositional.....	(11).....	Def. 27.
Intransitive.....	(16).....	Def. 40.

And.....connects "complaints" and "cries" in construction.

[But it is not an *Element* in the structure of the Sentence.]

The.....an Element in the Sentence.

Adjunct.....	(a).....	Def. 17.
Primary.....	(b).....	Def. 18.
Word.....	(d).....	Def. 7.
Adjective.....	(j).....	Def. 20.
Specifying.....	(j 2).....	Def. 89.
Pure.....	(j 8).....	Def. 90.

Cries.....an Element in the Sentence.

Principal Part.....	(A).....	Def. 2.
Object.....	(D).....	Def. 16.
Word.....	(K).....	Def. 7.
Noun.....	(S).....	Def. 8.
Common.....	(S 1).....	Def. 60.
Neuter Gender.....	(S 3).....	Def. 68.

Third Person.....	(S8).....	Def. 71.
Plural Number.....	(S10).....	Def. 73.
Objective Case.....	(S11).....	Prin. LXXXIX.

Of the poor whose
covering he had
taken away.... } an Element in the Sentence.

Adjunct.....	(a).....	Def. 17.
Primary.....	(b).....	Def. 18.
Phrase.....	(e).....	Def. 22.
Adjective.....	(l).....	Def. 23.
Prepositional.....	(11).....	Def. 27.
Intransitive.....	(16).....	Def. 40.

ANALYSIS OF THE ADJUNCT SENTENCE.

"As I passed by."

As.....introduces the Auxiliary Sentence.

[It also indicates that its Sentence is an Adverb of *time*.]

I.....an Element in the Sentence.

Principal Part.....	(A).....	Def. 2.
Subject.....	(B).....	Def. 4.
Word.....	(E).....	Def. 7.
Pronoun.....	(M).....	Def. 9.
Personal.....	(M1).....	Def. 62.
Masculine Gender.....	(M6).....	Def. 66.
First Person.....	(M6).....	Def. 69.
Singular Number.....	(M9).....	Def. 72.
Nominative Case.....	(M11).....	Prin. LXVII.

Passed.....an Element in the Sentence.

Principal Part.....	(A).....	Def. 2.
Predicate.....	(C).....	Def. 14.
Verb.....	(H).....	Def. 15.
Indicative Mode.....	(H7).....	Def. 74.
Past Tense.....	(H12).....	Def. 79.

By.....an Element in the Sentence.

Adjunct.....	(a).....	Def. 17.
Primary.....	(b).....	Def. 18.
Word [See p. 28, note b.]	(d).....	Def. 7.
Adverb.....	(k).....	Def. 21.
Of Place.....	(k2).....	Note (b) p. 123

ANALYSIS OF THE PHRASE.

"Of the laborers who had reaped down his fields."

Of.....an Element in the Phrase.

Principal Part.....	—.....	Def. 31.
Leader.....	(T1).....	Def. 33.
Preposition.....	(T4).....	Def. 34.

The.....an Element in the Phrase.

Adjunct.....	(T 2)	Def. 32.
Word.....	(T 8)	Def. 7.
Adjective*.....	(T11)	Def. 20.

Laborers.....an Element in the Phrase.

Principal Part.....		Def. 31.
Subsequent.....	(T 2)	Def. 36.
Word.....	(T 5)	Def. 7.
Noun.....	(T13)	Def. 8.
Object.....	(T18)	Prin. XXVI.

**Who had reaped }
down his fields. } an Element in the Phrase.**

Adjunct.....	(T 3)	Def. 32.
Sentence.....	(T10)	Def. 1.
Adjective.....	(T11)	Def. 25.

ANALYSIS OF THE ADJUNCT SENTENCES.**“ Who had reaped down his fields.”****Who.....an Element in the Sentence**

Principal Part.....	(A)	Def. 2.
Subject.....	(B)	Def. 4.
Word.....	(E)	Def. 7.
Pronoun.....	(M)	Def. 9.
Relative.....	(M 2)	Def. 63.
Masculine Gender.....	(M 5)	Def. 66.
Third Person.....	(M 8)	Def. 71.
Plural Number.....	(M10)	Def. 73.
Nominative Case.....	(M11)	Prin. LXVII.

Has reaped...an Element in the Sentence.

Principal Part.....	(A)	Def. 2.
Predicate.....	(C)	Def. 14.
Verb and Participle.....	(H 2)	Def. 15, 35.
Indicative Mode.....	(H 7)	Def. 74.
Prior Past Tense.....	(H11)	Def. 78.

Down.....an Element in the Sentence.

Adjunct.....	(a)	Def. 17.
Primary.....	(b)	Def. 18.
Word.....	(d)	Def. 7.
Adverb.....	(k)	Def. 21.
Of Place.....	(k2)	Note (b) 123.

His.....an Element in the Sentence.

Adjunct.....	(a)	Def. 17.
Primary.....	(b)	Def. 18.
Word.....	(d)	Def. 7.
Adjective.....	(j)	Def. 20.
Specifying.....	(j 2)	Def. 89.
Possessive.....	(j10)	Def. 92.

Fields.....an Element in the Sentence.

Principal Part.....	(A).....	Def. 2.
Object.....	(D).....	Def. 16.
Word.....	(K).....	Def. 7.
Noun.....	(S).....	Def. 8.
Common.....	(S ₁).....	Def. 60.
Neuter Gender.....	(S ₃).....	Def. 68.
Third Person.....	(S ₈).....	Def. 71.
Plural Number.....	(S ₁₀).....	Def. 73.
Objective Case.....	(S ₁₁).....	Prin. LXXXIX.

ANALYSIS OF THE PHRASE.

“Of the poor whose covering he had taken away.”

Of.....an Element in the Phrase.

Principal Part.....	Def. 31.
Leader.....	(T ₁).....Def. 33.
Preposition.....	(T ₄).....Def. 34.

The.....an Element in the Phrase.

Adjunct.....	(T ₃).....	Def. 32.
Word.....	(T ₈).....	Def. 7.
Adjective.....	(T ₁₁).....	Def. 20.

Poor.....an Element in the Phrase.

Principal Part.....	Def. 31.
Subsequent..... (T 2).....	Def. 36.
Word..... (T 5).....	Def. 7.
Pronoun..... (T14).....	Def. 8.
Object..... (T18).....	Prin. XXVI.

Whose covering he
had taken away. } an Element in the Phrase.

Adjunct.....	(T ₃).....	Def. 32.
Sentence.....	(T ₁₀).....	Def. 1.
Adjective.....	(T ₁₁).....	Def. 25.

ANALYSIS OF THE ADJUNCT SENTENCE.

“Whose covering he had taken away.”

Whose.....an Element in the Sentence.

Adjunct*.....	(a).....	Def. 17.
Primary.....	(b).....	Def. 18.
Word.....	(d).....	Def. 7.
Adjective.....	(j).....	Def. 20.
Specifying.....	(j ₂).....	Def. 89.
Possessive.....	(j ₁₀).....	Def. 92.

Covering.....an Element in the Sentence.

Principal Part.....(A).....	Def. 2.
Object.....(D).....	Def. 16.
Word.....(K).....	Def. 7.
Noun.....(S).....	Def. 8.
Common.....(S1).....	Def. 60.
Neuter Gender.....(S3).....	Def. 68.
Third Person.....(S8).....	Def. 71.
Singular Number.....(S9).....	Def. 72.
Objective Case.....(S11).....	Prin. LXXXIX.

He.....an Element in the Sentence.

Principal Part.....(A).....	Def. 2.
Subject.....(B).....	Def. 4.
Word.....(E).....	Def. 7.
Pronoun.....(M).....	Def. 9.
Personal.....(M1).....	Def. 62.
Masculine Gender.....(M5).....	Def. 66.
Third Person.....(M8).....	Def. 71.
Singular Number.....(M9).....	Def. 72.
Nominative Case.....(M11).....	Prin. LXVII.

Had taken.....an Element in the Sentence.

Principal Part.....(A).....	Def. 2.
Predicate.....(C).....	Def. 14.
Verb and Participle..(H2).....	Def. 15, 35.
Indicative Mode....(H7).....	Def. 74.
Prior Past Tense....(H11).....	Def. 78.

Away.....an Element in the Sentence

Adjunct.....(a).....	Def. 17.
Primary.....(b).....	Def. 18.
Word.....(d).....	Def. 7.
Adverb.....(k).....	Def. 21.
Of Place.....(k2).....	Note (b.) 123.

REMARK 1. The above is given as a MODEL of Ultimate or Etymological Analysis. Models of Proximate Analysis—or resolving sentences into these Elements, are given on pp. 21, 56-7-8, 62-3-4, 69-70, 71-2, 73-4, 75, 79, 80.

REMARK 2. The Teacher will find it important to have the *Definitions* repeated by the pupil until they become familiar. Then the process of Analysis may be much abbreviated by omitting the Definitions.

REMARK 3. The RULES OF SYNTAX referred to in this CHART are given in CLARK'S PRACTICAL GRAMMAR.

REMARK 4. The following pages are added as appropriate Exercises in Analysis.

I.

The importance of correct habits to any individual, cannot be overrated. The influence of the teacher is so great upon the children (G. 94, Obs. 2) under his care, either for good or evil, that (G. 181, Obs. 12) it is of the utmost importance to them as well as to himself, that his habits should be unexceptionable. It is the teacher's sphere to improve (G. 121, Obs. 5) the community in which he moves, not only in learning but in morals and manners—in everything that is lovely and of good report. This he may do, partly (G. 89, Obs. 3) by precept—but very much by example. He teaches, wherever he is. His manners, his appearance, his character, are all (G. 121, Obs. 6) the subject of observation, and, to a great extent, of imitation, by the young in his district. He is observed, not only in the school, but in the family, in the social gathering, and in the religious meetings. How desirable, then, that he should be a model in all things:

D. P. PAGE.

II.

While (G. 172, Obs. 6) upon this subject I may be indulged in a word or two upon the use of tobacco by the teacher. It (G. 121, Obs. 5) is quite a puzzle to me to tell why any man but a Turk, who may lawfully dream away half his existence over the fumes of this filthy narcotic, should ever use it. Even if there were nothing wrong in the use of unnatural stimulants themselves (G. 10, Obs. 1), the filthiness of tobacco is enough to condemn it among teachers.

It is certainly worth while to ask whether there is not some moral delinquency in teaching this practice to the young, while it is admitted, by nearly all who have fallen into the habit, to be an evil, and one from which they would desire to be delivered. At any rate (G. 94, Obs. 2), I hope (G. 179, Obs. 2) the time is coming, when the good taste of teachers, and a regard for personal neatness and the comfort of others, shall present motives sufficiently strong to induce them to break away from a practice at once so unreasonable and so disgusting.

D. P. PAGE.

III.

The mists of the morning are rolling away ;
 The eastern star fades in the coming of day ;
 The foam of the billows already I see,
 And there is my little bark waiting for me.

We row all the day (G. 95, Obs. 6) in the current along—
 Our voices uniting in loud swelling song ;
 No thought of the toil and the tumult of day
 Can ruffle our bosoms or lure us away.

My heart is entranced into beauty's high realm,
 No care of the earth can its peace overwhelm ;
 The star of the west sends its last ling'ring ray,
 And, hailing my home, bids adieu to the day.

SCHOOL SONG BOOK.

IV.

The summer days are coming,
 The blossoms deck the bough ;
 The bees are gaily humming,
 And the birds are singing now ;
 We have had our May-day garlands,
 We have crowned our May-day Queen,
 With a coronal of roses,
 Set in leaves of brightest green ;
 But her reign is nearly over ;
 The Spring is on the wane ;
 O haste thee, gentle summer (G. 148, Note 1),
 To our pleasant land again !—Ib.

V.

On a lone, barren isle, where the wild roaring billow
 Assails the stern rock, and the loud tempest raves,
 The hero lies still (G. 164, Obs. 1 and note), while the dew-
 drooping willow,
 Like fond, weeping mourners, lean over the grave.
 The lightning may flash, and the low thunder rattle ;
 He heeds not, he hears not, he's free from all pain—
 He sleeps (G. 145, Note IV. Obs.) his last sleep—he has fought
 his last battle—
 No sound can awake him to glory again !—Ib.

VI.

When, marshaled on the nightly plain,
 The glittering host bestud the sky,
 One star alone, of all the train,
 Can fix the sinner's wandering eye.

Once on the raging sea I rode ;—
 The storm was loud, the night was dark ;
 The ocean yawned, and rudely blowed
 The wind, that toss'd my foundering bark

It was my guide (H. 4), my light, my all ;
 It bade my dark forebodings cease (G. 128, Obs. 8) ;
 And, through the storm and dangers' thrall,
 It led me to the port of peace.—Ib.

VII.

How dear to my heart are the scenes of my childhood,
 When fond recollection presents them to view !
 The orchard (G. 148, Note II.), the meadow, the deep-tangled wild
 wood,
 And every loved spot which my infancy knew :—
 The wide-spreading pond, and the mill which stood by it,
 The bridge and the rock where the cataract fell,
 The cot of my father's, the dairy house nigh it,
 And e'en (A. 42) the rude bucket which hung in the well.

That moss-covered vessel I hail as (G. 102,) a treasure,
 For often at noon when (G. 180, Obs. 7) returned from the
 field,
 I found it the source (G. 129, Obs. 9) of an exquisite pleasure,
 The purest and sweetest that Nature can yield ;
 How ardent I seized it with hands that were glowing,
 And quick to the white pebbled bottom it fell,
 Then soon, with the emblem of truth overflowing,
 And dripping with coldness, it rose from the well.—Ib.

VIII.

Be kind to thy father, for when thou wast young, (CH 3)
 Who loved thee so fondly as he?
 He caught the first accents that fell from thy tongue,
 And joined in thy innocent glee.
 Be kind to thy father, for now he is old,
 His locks intermingled with grey;
 His footsteps are feeble—once fearless and bold—
 Thy father is passing away.

Be kind to thy mother, for, lo! on her brow,
 May traces of sorrow be seen;
 O well may'st thou cherish and comfort her now,
 For loving and kind she hath been.
 Remember thy mother—for thee will she pray,
 As long as God giveth her breath;
 With accents of kindness, then cheer her lone way
 E'en to the dark valley of death.—IB.

IX.

The shades of night were falling fast,
 As through an Alpine village passed
 A youth, who bore through snow and ice
 A banner, with the strange device—
 Excelsior!

In happy homes he saw the light
 Of household fires gleam warm and bright;
 Above the spectral glacier shone,
 And from his lips escaped a groan—
 Excelsior!

"Try not the pass," the old man said;
 "Dark lowers the tempest overhead;
 The roaring torrent's deep and wide!"
 And loud that clarion voice replied—
 Excelsior!

* * * * *

A traveler, by the faithful hound,
 Half buried in the snow, was found,
 Still grasping in his hand of ice,
 That banner, with the strange device—
 Excelsior!

Then, in the twilight cold and gray,
 Lifeless but beautiful he lay ;
 And from the sky serene and far,
 A voice fell like a falling star—
 Excelsior !

LONGFELLOW.

X.

It thunders ! but I tremble not ;
 My trust is firm in God,
 His arm of strength I ever sought
 Through all the way I've trod ;
 He saves in danger's fearful hour
 The children of his love ;
 His watchful eye and boundless power
 No shock of time can move.

I therefore fear no tempest's rage,
 No lightning's dazzling fire ;
 His vows, who rules from age to age,
 My heart with trust inspire ;
 While I am his, and he is mine,
 I'm ever safe from ill ;
 O let my heart and voice combine,
 His courts with praise to fill.

SCHOOL SINGER.

XI.

OMAR, the son (A₄₂) of Hassan, had passed seventy-five years in honor and prosperity.

The favor of three successive califfs had filled his house with gold and silver ; and, whenever he appeared (A₁₇), the benedictions of the people proclaimed his passage.

Terrestrial happiness is of short continuance. The brightness of the flame is wasting its fuel ; the fragrant flower is passing away in its own odors. The vigor of Omar began to fail ; the curls of beauty fell from his head ; strength departed from his hands, and agility (A₁₃ note) from his feet. He gave back to the califf the keys of trust, and the seals of secrecy ; he sought no other pleasure for the remains of life, than (G₁₀₃) the converse of the wise, and the gratitude of the good.

The powers of his mind were yet unimpaired. His chamber was filled by visitants, eager to catch the dictates of experience, and officious to pay the tribute of admiration. Caled, the son of the viceroy of Egypt, entered, every day, (A. 40, note b.) early, and retired late. He was beautiful and eloquent (C. H. 3). Omar admired his wit and loved his docility.

"Tell me," said Caled, "thou to whose voice nations have listened, and whose wisdom is known to the extremities of Asia, tell me how I may resemble Omar the prudent. The arts, by which thou hast gained power and preserved it, are to thee no longer necessary or useful. Impart to me the secret of thy conduct, and teach me the plan upon which thy wisdom has built thy fortune."

XII.

"Young man," said Omar, "it is of little use to form plans of life. When I took my first survey of the world, in my twentieth year, having considered the various conditions of mankind, in the hour of solitude I said thus to myself—leaning against a cedar, which spread its branches over my head: Seventy years are allowed to man: I have yet fifty remaining.

"Ten years I will allot to the attainment of knowledge, and ten I will pass in foreign countries; I shall be learned, and therefore shall be honored; every city will shout at my arrival, and every student will solicit my friendship. Twenty years thus passed, will store my mind with images, which I shall be busy, through the rest of my life, in combining and comparing. I shall revel in inexhaustible accumulations of intellectual riches: I shall find new pleasures for every moment, and shall never more be weary of myself.

"I will not, however, deviate too far from the beaten track of life; but will try what (G. 156, Obs. 5), can be found in female delicacy. I will marry a wife, beautiful (G. 165, Obs. 4) as the Houris, and wise as Zobeide; with her I will live twenty years (A. 40 note 6) within the suburbs of Bagdad, in every pleasure that wealth can purchase, and fancy can invent.

XIII.

I will then retire to a rural dwelling ; pass my days in obscurity and contemplation ; and lie silently down on the bed of death. Through my life, it shall be my settled resolution, that I will never depend upon the smile of princes ; that I will never stand exposed to the artifices of courts ; that I will never pant for public honors, nor disturb my quiet with the affairs of state. Such was my scheme of life, which I impressed indelibly upon my memory.

The first part of my ensuing time was to be spent in search of knowledge ; and I know not how I was diverted from my design.

I had no visible impediments without, nor any ungovernable passions within. I regarded knowledge as the highest honor, and the most engaging pleasure ; yet day stole upon day, and month glided after month, till I found that seven years of the first ten had vanished, and left nothing behind them.

I now postponed my purpose of travelling ; for why should I go abroad, while so much remained to be learned at home ? I immured myself for four years, and studied the laws of the empire. The fame of my skill reached the judges : I was found (G. 129, Obs. 9) able to speak upon doubtful questions, and was commanded to stand at the footstool of the calif. I was heard with attention ; I was consulted with confidence ; and the love of praise fastened on my heart.

XIV.

I still wished to see distant countries ; listened with rapture to the relations of travellers ; and resolved, sometime (A. 40, note b.) to ask my dismissal, that I might feast my soul with novelty. But my presence was always necessary ; and the stream of business hurried me along. Sometimes I was afraid lest I should be charged with ingratitude ; but I still proposed to travel, and therefore would not confine myself by marriage.

In my fiftieth year, I began to suspect that (G. 179, Obs. 4) the time of travelling was past, and thought it best

(G. 129, Obs. 8) to lay hold on the felicity yet in (G. 94, Obs. 2) my power, and indulge myself in domestic pleasures. But, at fifty, no man easily finds a woman beautiful as the Houries, and wise as Zobeide. I inquired and rejected, consulted and deliberated, till the sixty-second year made me ashamed (G. 129, Obs. 9) of wishing to marry. I had now (G. 173, note 4) nothing left but retirement; and, for retirement I never found a time, till disease forced me from public employment.

Such (CH. 3) was my scheme, and such has been its consequence. With (G. 94, Obs. 2) an insatiable thirst for knowledge I trifled away the years of improvement; with a restless desire of seeing (A. 30) different countries, I have always resided in the same city; with the highest expectation of connubial felicity, I have lived unmarried; and, with unalterable resolutions of contemplative retirement, I am going to die within the walls of Bagdat.

DR. JOHNSON.

XV.

Obidah, the son of Abensina, left the caravansera early in the morning, and pursued his journey through the plains of Indostan. He was fresh and vigorous with rest; he was animated with hope; he was incited by desire; he walked swiftly forward over the valleys, and saw the hills gradually rising before him.

As he passed along, his ears were delighted with the morning song of the bird of paradise; he was fanned by the last flutters of the sinking breeze, and sprinkled with dew from groves of spices. He sometimes contemplated the towering height of the oak, monarch of the hills; and sometimes the gentle fragrance of the primrose, eldest daughter of the spring; all his senses were gratified, and all care was banished from his heart.

Thus he went on, till the sun approached his meridian, and the increased heat preyed upon his strength; he then looked round about him for some more commodious path. He saw, on his right hand, a grove that seemed to wave its shades as a sign of invitation; he entered it, and found the coolness and verdure irresistibly pleasant.

He did not, however, forget whither he was travelling, but found a narrow way bordered with flowers, which appeared to have the same direction with the main road; and was pleased, that, by this happy experiment, he had found means to unite pleasure with business, and to gain the rewards of diligence without suffering its fatigues.

He, therefore, still continued to walk for a time, without the least remission of his ardor, except that he was sometimes tempted to stop by the music of the birds, which the heat had assembled in the shade; and sometimes amused himself with plucking the flowers that covered the banks on either side, or the fruits that hung upon the branches.

FROM "ELEMENTS OF CRITICISM."—*Lord Kames.*

We proceed to the second kind of beauty; which consists in a due arrangement of words or materials.

This branch of the subject is no less nice than extensive; and I despair of setting it in a clear light, except to those who are well acquainted with the general principles that govern the structure or composition of the language. In a thought, generally speaking, there is, at least, one capital object considered as acting or as suffering.

10 This object is expressed by a substantive noun; its action is expressed by an active verb; and the thing affected by the action is expressed by another substantive noun.

15 Besides these, which are the capital parts of a sentence or period, there are, generally, under parts; each of the substantives, as well as the verb, may be qualified: time, place, purpose, motive, means, instrument, and a thousand other circumstances, may be necessary to complete the thought; and in what manner these several parts are connected in the expression, will appear from what follows:—

20 In a complete thought or mental proposition, all the members and parts are mutually related, some slightly, some intimately. To put such a thought in words, it

- 25 is not sufficient that the component ideas be clearly expressed, it is also necessary that all the relations contained in the thought be expressed according to their different degrees of intimacy. To annex a certain meaning to a certain sound or word, requires no art : the great nicety in all languages is, to express
 30 the various relations that connect the parts of the thought. Could we suppose this branch of language to be still a secret, it would puzzle, I am apt to think, the most acute grammarian, to invent an expeditious method ; and yet, by the guidance merely of nature,
 35 the rude and illiterate have been led to a method so perfect, as to appear not susceptible of any improvement ; and the next step in our progress will be to explain that method. Words that import a relation, must be distinguished from such as do not.
 40

- Substantives commonly imply no relation ; such as an *animal, man, tree, river*. Adjectives, verbs, and adverbs, imply a relation ; the adjective *good* must relate to some being possessed of that quality ; the verb
 45 *write* is applied to some person who writes ; and the adverbs *moderately, diligently*, have plainly a reference to some action which they modify.

- When a relative word is introduced, it must be signified by the expression, to what word it relates, without which the sense is not complete. For answering
 50 that purpose, I observe in Greek and Latin two different methods.

- Adjectives are declined as well as substantives ; and declension serves to ascertain their connection. If
 55 the word that expresses the subject be, for example, in the nominative case, so also must the word be that expresses its quality ; example, *vir bonus*. Again, verbs are related, on the one hand, to the agent, and, on the other, to the object upon which the action is
 60 exerted : and a contrivance similar to that now mentioned, serves to express the double relation ; the nominative case is appropriated to the agent, the accusative to the passive object ; and the verb is put

- in the first, second, or third person, to intimate its connection with the word that signifies the agent. The other method is by juxtaposition, which is necessary with respect to such words only as are not declined; adverbs, for example, prepositions, and conjunctions. In the English language there are few declensions; and therefore juxtaposition is our chief resource: adjectives accompany their substantives; an adverb accompanies the word it qualifies; and the verb occupies the middle place between the active and passive subjects to which it relates.
- It must be obvious, that those terms which have nothing relative in their signification, cannot be connected in so easy a manner. When two substantives happen to be connected, as cause, and effect, as principal and accessory, or in any other manner, such connection cannot be expressed by contiguity solely; for words must often, in a period, be placed together which are not thus related: the relation between substantives, therefore, cannot otherwise be expressed than by particles denoting the relation.
- Latin indeed and Greek, by their declensions, go a certain length to express such relations, without the aid of particles. The relation of property for example, between Cæsar and his horse, is expressed by putting the latter in the nominative case, the former in the genitive; *Equus Cæsaris*: the same is also expressed in English without the aid of a particle. *Cæsar's horse*. But in other instances, declensions not being used in the English language, relations of this kind are commonly expressed by prepositions. Examples: "That wine came *from* Cyprus." "He is going *to* Paris." "The sun is *below* the horizon." This form of connecting by prepositions, is not confined to substantives. Qualities, attributes, manner of existing or acting, and all other circumstances, may, in the same manner, be connected with the substances to which they relate. This is done artificially by converting the circumstance into a substantive; in which

condition it is qualified to be connected with the principal subject by a preposition in the manner above described.

For example, the adjective *wise* being converted into the substantive *wisdom*, gives opportunity for the expression, "A man of wisdom" instead of the more simple expression, *a wise man*: this variety in expression enriches language. I observe, besides, that the using of a preposition in this case, is not always a matter of choice; it is indispensable with respect to every circumstance that cannot be expressed by a single adjective or adverb.

FROM "THE MINSTREL."—*Beattie*.

- Ah ! who can tell how hard it is to climb
 The steep where Fame's proud temple shines afar ;
 Ah ! who can tell how many a soul sublime
 Has felt the influence of malignant star,
 5 And waged with Fortune an eternal war ;
 Check'd by the scoff of Pride, by Envy's frown,
 And Poverty's unconquerable bar,
 In life's low vale remote has pined alone,
 Then dropt into the grave, unpitied and unknown !
- 10 And yet the languor of inglorious days,
 Yet equally oppressive is to all ;
 Him, who ne'er listen'd to the voice of praise,
 The silence of neglect can ne'er appal.
 There are, who, deaf to mad Ambition's call,
 15 Would shrink to hear th' obstreperous trump of Fame ;
 Supremely blest, if to their portion fall
 Health, competence and peace. Nor higher aim
 Had he, whose simple tale these artless lines proclaim.
- The rolls of Fame I will not now explore ;
 20 Nor need I here describe in learned lay,
 How forth the Minstrel far'd in days of yore,
 Right glad of heart, though homely in array ;

- His waving locks and beard all hoary grey :
 While from his bending shoulders, decent hung
 25 His harp, the sole companion of his way,
 Which, to the whistling wind responsive rung ;
 And ever as he went, some merry lay he sung.
 Fret not thyself, thou glittering child of pride,
 That a poor villager inspires my strain ;
 30 With thee let Pageantry and Power abide ;
 The gentle Muses haunt the sylvan reign,
 Where, through wild groves, at eve the lonely swain
 Enraptured roams, to gaze on Nature's charms.
 35 They hate the sensual and scorn the vain,
 The parasite their influence never warms,
 Nor him whose sordid soul the love of gold alarms.
 Though richest hues the peacock's plumes adorn,
 Yet horror screams from his discordant throat.
 Rise, sons of harmony, and hail the morn,
 40 While warbling larks on russet pinions float ;
 Or seek at noon the woodland scene remote,
 Where the grey linnets carol from the hill.
 O let them ne'er with artificial note,
 To please a tyrant strain the little bill,
 45 But sing what heaven inspires, and wander where they will.
 Liberal, not lavish is kind Nature's hand ;
 Nor was perfection made for man below :
 Yet all her schemes with nicest art are plann'd,
 Good counteracting ill, and gladness, woe.
 50 With gold and gems, if Chilian mountains glow—
 If bleak and barren Scotia's hills arise—
 There plague and poison, lust and rapine grow,
 Here peaceful are the vales and pure the skies
 And freedom fires the soul and sparkles in the eyes.
 55 Then grieve not, thou to whom th' indulgent Muse
 Vouchsafes a portion of celestial fire ;
 Nor blame the partial Fates, if they refuse
 Th' impartial banquet, and the rich attire,
 Know thy own worth, and reverence the lyre.
 60 Wilt thou debase the heart which God refined ?
 No ; let thy heaven-taught soul to Heaven aspire.
 To fancy, freedom, harmony resigned ;
 Ambition's grovelling crew for ever left behind.

- Canst thou forego the pure ethereal soul,
 65 In each fine sense so exquisitely keen,
 On the dull couch of Luxury to loll,
 Stung with disease and stupified with spleen ;
 Fain to impart the aid of Flattery's screen,
 Even from thyself thy loathsome heart to hide
 70 (The mansion then no more of joy serene,)
 Where fear, distrust, malevolence abide,
 And impotent desire and disappointed pride.
- O, how canst thou renounce the boundless store
 Of charms which Nature to her votary yields !
 75 The warbling woodlands, the resounding shore,
 The pomp of groves and garniture of fields ;
 All that the general ray of morning gilds,
 And all that echoes to the song of even ;
 All that the mountain's sheltering bosom shields ;
 80 And all the dread magnificence of Heaven—
 O how canst thou renounce, and hope to be forgiven ?
- These charms shall work thy soul's eternal health,
 And love, and gentleness, and joy, impart,
 But these thou must renounce, if lust of wealth
 85 E'er win its way to thy corrupted heart ;
 For ah ! it poisons like a scorpion's dart,
 Prompting the ungenerous wish, the selfish scheme,
 The stern resolve unmoved by pity's smart,
 The troublous day, and long distressful dream :
 90 Return, my roving Muse, resume thy purpos'd theme.

FROM " CONVERSATION."—*Cowper*.

- 1 A STORY in which native humor reigns,
 Is often useful, always entertains ;
 A graver fact, enlisted on your side
 May furnish illustrations well applied ;
 5 But sedentary weavers of long tales
 Give me the fidgets, and my patience fails.
 'Tis the most asinine employ on earth,
 To hear (G. 148.) them tell of parentage and birth,
 And echo conversations, dull and dry,
 10 Embellished with—" He said," and " So said I."
 At every interview their rout the same,
 The repetition makes attention lame ;

- We bustle up with unsuccessful speed
 And in the saddest part cry—"Droll indeed!"
- 15 The path of narrative with care pursue,
 Still making probability your clew;
 On all the vestiges of truth attend,
 And let them guide you to a decent end.
 Of all ambitions man may entertain,
- 20 The worst that can invade a fickle brain,
 Is that which angles hourly for surprise,
 And baits its hook with prodigies and lies.
 Credulous infancy, or age as weak,
 Are fittest auditors for such to seek.
- 25 Who, to please others, will themselves disgrace,
 • Yet please not, but affront you to their face;
 A great retailer of this curious ware,
 Having unloaded and made many stare,
 "Can this be true?"—an arch observer cries,
- 30 "Yes," (rather mov'd) "I saw it with these eyes."
 "Sir! I believe it on that ground alone;
 I could not, had I seen it with my own."

FROM "THE TASK."—*Cowper*.

- I VENERATE the man whose heart is warm,
 Whose hands are pure, whose doctrines and whose life
- 35 Coincident, exhibit lucid proof
 That he is honest in the sacred cause.
 To such I render more than mere respect,
 Whose actions say that they respect themselves.
- * * * * *
- In colleges and halls in ancient days,
 40 When learning, virtue, piety, and truth,
 Were precious, and inculcated with care,
 There dwelt a sage call'd Discipline. His head,
 Not yet by time completely silvered o'er,
 Bespoke him past the bounds of freakish youth,
- 45 But strong for service still and unimpair'd.
 His eye was meek and gentle, and a smile
 Play'd on his lips; and, in his speech, was heard
 Paternal sweetness, dignity and love.
 The occupation, dearest to his heart
- 50 Was to encourage goodness. He would stroke
 The head of modest and ingenuous worth,

- That blushed at its own praise ; and press the youth
 Close to his side that pleas'd him. Learning grew
 Beneath his care. a thriving, vig'rous plant ;
 55 The mind was well informed, the passions held
 Subordinate, and diligence was choice.
 If e'er it chanc'd, as sometimes chance it must,
 That one among so many overleap'd
 The limits of control, his gentle eye
 60 Grew stern and darted a severe rebuke ;
 His frown was full of terror, and his voice
 Shook the delinquent with such fits of awe,
 As left him not till penitence had won
 Lost favor back again, and clos'd the breach.

FROM "TIROCINIUM".—*Cowper.*

- 65 OUR public hives, of puerile resort,
 That are of chief and most approved report,
 To such base hopes in many a sordid soul,
 Owe their repute in part, but not the whole :
 A principle, whose proud pretensions pass
 70 Unquestion'd, though the jewel be but glass—
 That with a world, not often over-nice,
 Ranks as a virtue, and is yet a vice ;
 Or rather a gross compound, justly tried,
 Of envy, hatred, jealousy, and pride—
 75 Contributes most, perhaps, t'enhance their fame ;
 And Emulation is its specious name.
 Boys, once on fire with that contentious zeal,
 Feel all the rage that female rivals feel ;
 The prize of beauty in a woman's eyes,
 80 Not brighter than in theirs, the scholar's prize.
 The spirit of that competition burns
 With all varieties of ill by turns ;
 Each vainly magnifies his own success,
 Resents his fellows, wishes it were less,
 85 Exults in his miscarriage, if he fail,
 Deems his reward too great, if he prevail,
 And labors to surpass him, day and night,
 Less for improvement than to tickle spite.
 The spur is powerful, and I grant its force ;
 90 It pricks the genius forward in its course,
 Allows short time for play and none for sloth,
 And felt alike by each, advances both ;

- But judge, where so much evil intervenes,
 The end, though plausible, not worth the means.
 95 Weigh, for a moment, classical desert,
 Against a heart depraved, and temper hurt ;—
 Hurt, too, perhaps for life ;—for early wrong,
 Done to the nobler part, affects it long ;
 And you are staunch indeed in learning's cause,
 100 If you can crown a discipline, that draws
 Such mischiefs after it, with much applause.

FROM "PLEASURES OF THE IMAGINATION."—*Akenside*.

1. Thus with a faithful arm have we presumed,
 Adventurous, to delineate Nature's form ;
 Whether in vast, majestic pomp arrayed,
 Or drest for pleasing wonder, or serene
 5 In Beauty's rosy smile. It now remains,
 Through various being's fair-proportioned scale—
 To trace the rising luster of her charms,
 From their first twilight, shining forth at length,
 To full meridian splendor. Of degree
 10 The least and lowliest, in the effusive warmth
 Of colors mingling with the random blaze,
 Doth Beauty dwell. Then higher in the line
 And variation of determined shape,
 Where Truth's eternal measures mark the bound
 15 Of circle, cube, or sphere. The third ascent
 Unites this varied symmetry of parts
 With color's bland allurements ; as the pearl
 Shines in the concave of its azure bed,
 And painted shells indent their speckled wreath.
 20 Then more attractive rise the blooming forms,
 Through which the breath of Nature has infus'd
 Her genial power to draw with pregnant veins
 Nutritious moisture from the bounteous Earth,
 In fruit and seed prolific ; thus the flowers
 25 Their purple honors with the spring resume ;
 And thus the stately tree with Autumn bends
 With blushing treasures. But more lovely still
 Is Nature's charm, where to the full consent
 Of complicated members to the bloom
 30 Of color, and the vital change of growth,

- Life's holy flame and piercing sense are given,
 And active motion speaks the temper'd soul.
 So moves the bird of Juno ; so the steed
 With rival ardor beats the dusky plain,
 35 And faithful dogs with eager airs of joy
 Salute their fellows. Thus doth Beauty dwell
 There most conspicuous, even in outward shape,
 Where dawns the high expression of a mind ;
 By steps conducting our enraptur'd search
 40 To that eternal origin, whose power,
 Through all the unbounded symmetry of things,
 Like rays effulging from the parent Sun,
 This endless mixture of her charms diffus'd.
 Mind, mind alone, (bear witness, Earth and Heaven)
 45 The living fountains in itself contains
 Of beauteous and sublime ; here hand in hand,
 Sit paramount the Graces ; here enthron'd,
 Celestial Venus, with divinest airs,
 Invites the soul to never-fading joy.

FROM "A GLORIOUS ENTERPRISE."—*Dr. Humphrey.*

HE who created the earth and "hung it upon nothing," made it an abode fit for angels. Spotless as the shining robe of day, it rolled on obedient to that great central attraction which first traced out its path in the heavens, when "the morning stars sang together, and all the sons of God shouted for joy." Sweet was the dawn of every morning—serene the shutting in of every evening. More gentle than the dew that afterwards descended upon Zion, was the mist that went up from the earth and watered the whole face of the ground. The breath of every breeze was health ; the voice of all nature was praise. Man, created in the image of God, and reflecting that image back to the skies, stood pre-eminent, in the midst of beauty and harmony and life and happiness.

A stranger to sin, he felt no fear. No care set upon his brow—no unholy passion rankled in his bosom. All was peace, and love, and devotion, in the garden which the Lord had planted, and which he delighted to visit. O, had the great destroyer never found it, what a paradise would this

whole world have been ! What a blissful abode ! What a dwelling-place of righteousness ! How bright would have been all the pages of its history ! But that arch apostate, who had led on the hosts of rebel angels, and was, for high treason, cast down from heaven, soon found his way to the new-created world and resolved to spoil it. Looking round with an eye of the keenest malignity for some fitting instrument to tempt and destroy the parents of our race, he pitched upon the serpent ! How can I speak the rest ! Our first mother was beguiled. Let not her children, deeper sunk in guilt, revile her—but she was beguiled. Fearful of the consequences—shrinking—trembling—she put forth her hand. The forbidden fruit was there ;—

“ She plucked, she ate ;
Earth felt the wound, and nature from her seat,
Sighing through all her works, gave signs of woe,
That all was lost !”

Need I say that from that fatal moment, the whole creation has groaned and travailed in pain together until now ? Here commenced the daring usurpation of the prince of darkness. This was his first assault upon a world which the Creator seemed to have taken under his sure protection. This was the devil's first work, in which he sought to “satisfy his great revenge,” by plucking the new star out of the hand of its Maker and quenching its light forever.

FROM “ORATION AT BLOODY BROOK.”—*Everett*.

As I stand on this hallowed spot, my mind filled with the traditions of that disastrous day, surrounded by these enduring natural memorials, impressed with the touching ceremonies we have just witnessed—the affecting incidents of the bloody scene crowd upon my imagination. This compact and prosperous village disappears, and a few scattered log cabins are seen, in the bosom of the primeval forest, clustering for protection around the rude block-house in the center. A cornfield or two has been rescued from the all-surrounding wilderness, and here and there the yellow husks are heard to rustle in the breeze, that comes

loaded with the mournful sighs of the melancholy pine-woods. Beyond, the interminable forest spreads in every direction, the covert of the wolf, the rattlesnake, of the savage; and between its gloomy copses, what is now a fertile and cultivated meadow, stretches out a dreary expanse of unreclaimed morass. I look and listen. All is still, solemnly—frightfully still. No voice of human activity or enjoyment, breaks the dreary silence of nature, or mingles with the dirge of the woods and the water-courses. All *seems* peaceful and still:—and yet there *is* a strange heaviness, in the fall of the leaves, in that wood that skirts the road;—there is an unnatural flitting in those shadows;—there is a splashing sound in the waters of that brook, which makes the flesh creep with horror. Hark! it is the click of a gun-lock from that thicket; no, it is a pebble, that has dropped from the overhanging cliff upon the rock beneath. It is, it is the gleaming blade of a scalping knife; no, it is a sunbeam, thrown off from that dancing ripple. It is, it is the red feather of a savage chief peeping from behind that maple tree; no, it is a leaf, which September has touched with her many-tinted pencil: and now a distant drum is heard; yes, that is a sound of life, conscious, proud life. A single fife breaks upon the ear; a stirring strain. It is one of the marches, to which the stern warriors of Cromwell moved over the field of Naseby and Worcester. There are no loyal ears to take offence at a puritanical march in a trans-Atlantic forest; and, hard by at Hadley, there is a gray-haired fugitive, who followed the cheering strain, at the head of his division in the army of the great usurper. The warlike note grows louder;—I hear the tread of armed men:—but I run before my story.

FROM "PROGRESS OF AMERICAN INSTITUTIONS."

Sprague.

ROLL back the tide of time. Not many generations ago, where you now sit, circled with all that exalts and embellishes civilized life, the rank thistle nodded in the wind, and the wild fox dug his hole unscared. Here lived and *loved* another race of beings. Beneath the same sun that

rolls over your heads, the Indian hunter pursued the panting deer; gazing on the same moon that smiles for you, the Indian lover wooed his dusky mate. Here the wigwam blaze beamed on the tender and helpless, the council fire glared on the wise and daring. Now they dipped their noble limbs in your sedgy lakes, and now they paddled the light canoe along your rocky shores. Here they warred; the echoing whoop, the bloody grapple, the defying death-song, all were here; and when the tiger strife was over, here curled the smoke of peace. Here, too, they worshipped; and from many a dark bosom went up a pure prayer to the Great Spirit. He had not written his laws for them on tables of stone, but he had traced them on the tables of their hearts.

The poor child of nature knew not the God of revelation, but the God of the universe he acknowledged in everything around. He beheld him in the star that sunk in beauty behind his lonely dwelling; in the sacred orb that flamed on him from his midday throne; in the flower that snapped in the morning breeze; in the lofty pine that defied a thousand whirlwinds; in the timid warbler that never left its native grove; in the fearless eagle whose untired pinion was wet in clouds; in the worm that crawled at his foot; and in his own matchless form, glowing with a spark of that light, to whose mysterious source he bent, in humble though blind adoration.

And all this has passed away. Across the ocean came a pilgrim bark, bearing the seeds of life and death. The former were sown for you; the latter sprang up in the path of the simple native. Two hundred years have changed the character of a great continent, and blotted forever from its face a whole peculiar people. Art has usurped the bowers of nature, and the anointed children of education have been too powerful for the tribes of the ignorant. Here and there a stricken few remain, but how unlike their bold, and untameable progenitors!

FROM "MIDNIGHT MUSINGS."—*W. Irving.*

THERE are departed beings that I have loved as I never again shall love in this world; that have loved me as I never again shall be loved. If such beings do ever retain in their blessed spheres the attachments which they felt on earth; if they take an interest in the poor concerns of transient mortality, and are permitted to hold communion with those whom they have loved on earth, I feel as if I could receive their visitation with the most solemn but unalloyed delight.

In truth, such visitations would be too happy for this world; they would take away from the bounds and barriers that hem us in and keep us from each other. Our existence is doomed to be made up of transient embraces and long separations. The most intimate friendship—of what brief and scattered portions of time does it consist! We take each other by the hand; and we exchange a few words and looks of kindness; and we rejoice together for a few short moments; and then days, months, years, intervene, and we have no intercourse with each other. Or, if we dwell together for a season, the grave soon closes its gates, and cuts off all other communion; and our spirits must remain in separation and widowhood, until they meet again in that more perfect state of being, where soul shall dwell with soul, and there shall be no such thing as death, or absence, or any other interruption of our union.

RURAL FELICITY.—*Thomson.*

- 1 O, KNEW he but his happiness, of men
The happiest he, who, far from public rage,
Deep in the vale, with a choice few retired,
Drinks the pure pleasures of the rural life.
- 5 What though the dome be wanting, whose proud gate,
Each morning, vomits out the sneaking crowd
Of flatterers false, and, in their turn, abused?
Vile intercourse! what though the glittering robe
Of every hue reflected light can give,
- 10 Or floating loose, or stiff with mazy gold,
The pride and gaze of fools! oppress him not?

- What though, from utmost land and sea purveyed,
 For him each rarer tributary life
 Bleeds not, and his insatiate table heaps
 15 With luxury and death? What though his bowl
 Flames not with costly juice; nor, sunk in beds,
 Oft of gay care, he tosses out the night,
 Or melts the thoughtless hours in idle state?
 What though he knows not those fantastic joys
 20 That still amuse the wanton, still deceive:
 A face of pleasure, but a heart of pain;
 Their hollow moments undelighted all?
 Sure peace is his; a solid life, estranged
 To disappointment, and fallacious hope:
 25 Rich in content, in Nature's bounty rich,
 In herbs and fruits.

- Whatever greens the Spring,
 When heaven descends in showers; or bends the bough,
 When Summer réddens, and when Autumn beams;
 30 Or in the wintry glebe whatever lies
 Concealed, and fattens with the richest sap:
 These are not wanting; nor the milky drove,
 Luxuriant, spread o'er all the lowing vale;
 Nor bleating mountains; nor the chide of streams,
 35 And hum of bees, inviting sleep sincere
 Into the guiltless breast, beneath the shade,
 Or thrown at large amid the fragrant hay;
 Nor aught besides of prospect, grove or song,
 Dim grottoes, gleaming lakes, and fountain clear.
 40 Here too dwells simple Truth; plain Innocence;
 Unsullied Beauty; sound unbroken Youth,
 Patient of labor, with a little pleased;
 Health ever blooming; unambitious Toil,
 Calm Contemplation, and poetic Ease.
 45 Let others brave the flood in quest of gain,
 And beat, for joyless months, the gloomy wave.
 Let such as deem it glory to destroy,
 Rush into blood, the sack of cities seek;
 Unpierced, exulting in the widow's wail,
 50 The virgin's shriek, and infant's trembling cry.
 Let some far distant from their native soil,
 Urged on by want or hardened avarice,
 Find other lands beneath another sun.
 Let this through cities work his eager way,

- 55 By legal outrage and established guile,
 The social sense extinct ; and that ferment
 Mad into tumult the seditious herd,
 Or melt them down to slavery. Let these
 Insnare the wretched in the toils of law,
 60 Fomenting discord, and perplexing right,
 An iron race ! and those of fairer front,
 But equal inhumanity, in courts,
 Delusive pomp and dark cabals, delight ;
 Wreathe the deep bow, diffuse the lying smile,
 65 And tread the weary labyrinth of state.
 While he, from all the stormy passions free
 That restless men involve, hears, and but hears,
 At distance safe, the human tempest roar,
 Wrapped close in conscious peace. The fall of kings,
 70 The rage of nations, and the crush of states,
 Move not the man who, from the world escaped,
 In still retreats, and flowery solitudes,
 To Nature's voice attends, from month to month
 And day to day, through the revolving year :
 75 Admiring, sees her in her every shape :
 Feels all her sweet emotions at his heart ;
 Takes what she liberal gives, nor thinks of more.

FROM "THE COURSE OF TIME."—*Pollock.*

- 1 God gave much peace on earth,—much holy joy,
 Oped fountains of perennial spring, whence flowed
 Abundant happiness to all who wished
 To drink ;—not perfect bliss ; *that* dwells with us,
 5 Beneath the eyelids of the Eternal One,
 And sits at His right hand alone ; (G. 89, 3) but such,
 As well deserved the name—abundant joy ;—
 Pleasures, on which the memory of saints
 Of highest glory, still delights to dwell.
 10 It was, we own, subject of much debate,
 And worthy men stood on opposing sides,
 Whether (G. 148. II. 1) the cup of mortal life had more
 Of sour or sweet. Vain question this, when asked (G. 180, 7),
 In general terms, and worthy to be left
 15 Unsolved. If most was sour, the drinker, not

The cup, we blame. Each in himself the means
 Possessed to turn the bitter sweet,—the sweet
 To bitter. Hence, from out the self-same fount,
 One nectar drank ; another, draughts of gall.

- 20 Hence, from the self-same quarter of the sky,
 One saw ten thousand angels look and smile ;
 Another saw as many demons frown. (G. 128, 8.)
 One discord heard, where harmony inclined
 Another's ear. The sweet was in the taste ;
- 25 The beauty in the eye ; and in the ear,
 The melody ; and in the man—for God
 Necessity of sinning laid on none—
 To form the taste, to purify the eye,
 And tune the ear, that all he tasted, saw,
- 30 Or heard, might be harmonious, sweet, and fair.
 Who would, might groan ; who would, might sing for joy.

Whether in crowds or solitudes, in streets
 Or shady groves, dwelt Happiness, it seems
 In vain to ask ; her nature makes it vain ;

- 35 Though poets much, and hermits talked and sung
 Of brooks, and crystal founts, and weeping dews,
 And myrtle bowers, and solitary vales.
 Delirious babble all ! Was Happiness,
 Was self-approving, God-approving joy,
- 40 In drops of dew, however pure ? in gales,
 However sweet ? in wells, however clear ?
 Or groves, however thick with verdant shades ?
- True, these were of themselves exceeding fair ;—
 How fair at morn and even ! worthy the walk
- 45 Of loftiest mind ; and gave, when all within
 Was right, a feast of overflowing bliss ;
 But were the *occasion*, not the *cause* of joy.
 They waked the native fountains of the soul,
 Which slept before ; (A. 28, b) and stirred the holy tides
- 50 Of feeling up ; giving the heart to drink
 From its own treasures, draughts of perfect sweet.

- The Christian faith, which better knew the heart
 Of man,—him thither sent for peace ; and thus
 Declared : “ Who finds it, let him find it there ;
- 55 Who finds it not, forever let him seek
 In vain ;—’tis God’s most holy, changeless will.”

- True Happiness had no localities;
 No tones provincial : no peculiar garb.
 Where duty went, she went ; with justice went ;
 60 And went with meekness, charity, and love.
 Where'er a tear was dried ; a wounded heart
 Bound up ; a bruised spirit with the dew
 Of sympathy anointed ; or a pang
 Of honest suffering soothed ; or injury
 65 Repeated oft, as oft by love forgiven.

- Where'er an evil passion was subdued,
 Or virtue's feeble embers fanned ; where'er
 A sin was heartily abjured, and left ;
 Where'er a pious act was done, or breathed
 70 A pious prayer, or wished a pious wish,—
 There was a high and holy place,—a spot
 Of sacred light, a most religious fane,
 Where Happiness, descending, sat and smiled.

ABSALOM.—*Willis.*

- 1 THE waters slept. Night's silvery veil hung low
 On Jordan's bosom, and the eddies curled
 Their glassy rings beneath it, like the still,
 Unbroken beating of the sleeper's pulse.
 5 The reeds bent down the stream : the willow leaves,
 With a soft cheek upon the lulling tide,
 Forgot the lifting winds ; and the long stems,
 Whose flowers the water, like a gentle nurse,
 Bears on its bosom, quietly gave way,
 10 And leaned, in graceful attitudes, to rest.
 How strikingly the course of nature tells,
 By its light heed of human suffering,
 That it was fashioned for a happier world !
 King David's limbs were weary (G. 167. IV). He had fled
 15 From far Jerusalem ; and now he stood,
 With his faint people, for a little rest
 Upon the shore of Jordan. The light wind
 Of morn was stirring, and he bared his brow
 To its refreshing breath ; for he had worn
 20 The mourner's covering, and he had not felt
 That he could see his people until now (G. 177, 8).

- They gathered round him on the fresh green bank,
 And spoke their kindly (G. 182. 4) words ; and, as the sun
 Rose up in heaven, he knelt among them there,
 25 And bowed his head upon his hands to pray.
 Oh ! when the heart is full—when bitter thoughts
 Come crowding thickly up for utterance,
 And the poor common words of courtesy
 Are such a very mockery (C. H. 4)—how much
 30 The bursting heart may pour itself in prayer !
 He prayed for Israel ; and his voice went up
 Strongly and fervently. He prayed for those
 Whose love had been his shield ; and his deep tones
 Grew tremulous (C. H. 3). But, oh, for Absalom—
 35 For his estranged, misguided Absalom—
 The proud, bright being, who had burst away,
 In all his princely beauty to defy
 The heart that cherished him—for him he poured,
 In agony that would not be controlled,
 40 Strong supplication, and forgave him there,
 Before his God, for his deep sinfulness.

* * * * *

- The pall was settled. He who slept beneath
 Was straightened for the grave ; and, as the folds
 Sunk to the still proportions, they betrayed
 45 The matchless symmetry of Absalom.
 His hair was yet unshorn (C. H. 3), and silken curls
 Where floating round the tassels as they swayed
 To the admitted air, as glossy now
 As when, in hours of gentle dalliance, bathing (G. 180. 7)
 50 The snowy fingers of Judca's girls.
 His helm was at his feet : his banner, soiled
 With trailing through Jerusalem, was laid
 Reversed, beside him ; and the jewelled hilt,
 Whose diamonds lit the passage of his blade,
 55 Rested, like mockery, on his covered brow.
 The soldiers of the king trod to and fro,
 Clad in the garb of battle ; and their chief,
 The mighty Joab (G. 148. II.) stood beside the bier,
 And gazed upon the dark pall steadfastly,
 60 As if he feared (A. 78) the slumberer might stir.
 A slow step startled him. He grasped his blade
 As if a trumpet rang ; but the bent form

Of David entered, and he gave command,
 In a low tone, to his few followers,
 65 And left him with his dead. The king stood still
 Till the last echo died : then, throwing off
 The sackcloth from his brow, and laying back
 The pall from the still features of his child,
 He bowed his head upon him, and broke forth
 70 In the resistless eloquence of wo !—

“ Alas ! my noble boy ! that thou shouldst die !
 Thou, who wert made so beautifully fair !
 That death should settle in thy glorious eye,
 And leave his stillness in this clustering hair !
 75 How could he mark thee for the silent tomb,
 My proud boy, Absalom ! (G. 148.)

“ Cold is thy brow, my son ! and I am chill,
 As to my bosom I have tried to press thee
 How was I wont to feel my pulses thrill (G. 128, 8),
 80 Like a rich harp-string, yearning to caress thee,
 And hear thy sweet ‘ *my father* ’ from these dumb
 And cold lips, Absalom !

“ The grave hath won thee. I shall hear the gush
 Of music, and the voices of the young ;
 85 And life will pass me in the mantling blush,
 And the dark tresses to the soft winds flung ;—
 But thou no more, with thy sweet voice, shalt come
 To meet me, Absalom !

“ And, oh ! when I am stricken, and my heart,
 90 Like a bruised reed, is waiting to be broken,
 How will its love for thee, as I depart,
 Yearn for thine ear to drink its last deep token !
 It were so sweet, amid death’s gathering gloom,
 To see thee, Absalom !

95 “ And now, farewell ; ’Tis hard to give thee up,
 With death so like a gentle slumber on thee :—
 And thy dark sin !—Oh ! I could drink the cup,
 If from this wo its bitterness had won thee.
 May God have called thee, like a wanderer, home,
 100 My erring Absalom !”

- He covered up his face, and bowed himself
 A moment (G. 95, 6) on his child: then giving him
 A look of melting tenderness, he clasped
 His hands convulsively, as if (G. 94, 2) in prayer;
 105 And, as a strength were given him of God,
 He rose up calmly, and composed the pall
 Firmly and decently, and left him there,
 As if his rest had been a breathing sleep.

FROM "NIGHT THOUGHTS."—*Dr. Young.*

- 1 A much-indebted muse, O Yorke! intrudes.
 Amid the smiles of fortune and of youth,
 Thine ear is patient of a serious song.
 How deep implanted in the breast of man
 5 The dread of death! I sing its sov'reign cure.
 Why start at Death? where is he? Death arriv'd,
 Is past; not come, or gone, he's never here.
 Ere *hope*, *sensation* fails; black-boding man
 Receives, not *suffers*, Death's tremendous blow.
 10 The knell, the shroud, the mattock, and the grave,
 The deep damp vault, the darkness, and the worm—
 These are the bugbears of a winter's eve,
 The terrors of the living, not the dead.
Imagination's fool, and *error's* wretch,
 15 Man makes a death which Nature never made;
 Then on the point of his own fancy falls,
 And feels a thousand deaths in fearing one.
 But were Death frightful, what has age to fear?
 If prudent, age should meet the friendly foe,
 20 And shelter in his hospitable gloom.
 I scarce can meet a monument but holds
 My younger; ev'ry date cries—"Come away."
 And what recalls me? Look the world around,
 And tell me what: The wisest cannot tell.
 25 Should any born of woman, give his thought
 Full range on just *dislike's* unbounded field;
 Of things, the vanity, of men, the flaws;
 Flaws in the *best*; the many flaw all o'er;
 As *leopards* spotted, or as *Ethiops* dark;
 30 Vivacious *ill*; *good* dying immature;
 (How immature *Narcissa's* marble tells)
 And at its death bequeathing endless pain;

- His heart, though bold, would sicken at the sight,
And spend itself in sighs for future scenes.
- 35 But grant to life (and just it is to grant
To *lucky* life) some perquisites of joy ;
A time there is, when like a thrice-told tale,
Long-rifled life of sweet can yield no more,
But from our *comment* on the comedy,
- 40 Pleasing *reflections* on parts well sustain'd,
Or purpos'd *emendations* where we fail'd,
Or hopes of plaudits from our candid judge,
When, on their exit, souls are bid unrobe,
Toss *fortune* back her tinsel and her plume,
- 45 And drop this mask of flesh behind the scene.
With me that time is come ; my world is dead ;
A new world rises, and new manners reign.
Foreign comedians, a spruce band ! arrive,
To push me from the scene, or hiss me there.
- 50 What a pert race starts up ! the strangers gaze,
And I at them ; my neighbor is unknown ;
Nor that the worst. Ah me ! the dire effect
Of loit'ring here, of death defrauded long ;
Of old so gracious (and let that suffice),
- 55 My *véry* master knows me not——
Shall I dare say, peculiar is the fate ?
I've been so long remember'd, I'm forgot,
An object ever pressing dims the sight,
And hides behind its ardor to be seen.
- 60 When in his courtiers' ears I pour my plaint,
They drink it as the nectar of the great,
And squeeze my hand, and beg me come to-morrow,
Refusal ? canst thou wear a smoother form ?
Indulge me, nor conceive I drop my theme ;
- 65 Who cheapens life, abates the *fear of death*.
Twice told the period spent on stubborn Troy,
Court favor, yet untaken, I besiege ;
Ambition's ill-judged effort to be rich.
Alas ! ambition makes my little less,
- 70 Embitt'ring the possess'd. Why wish for more ?
Wishing, of all employments, is the worst !
Philosophy's reverse, and health's decay !
Were I as plump as stall'd Theology,
Wishing would waste me to this shade again.

- 75 Were I as wealthy as a South-sea dream,
Wishing is an expedient to be poor.
Wishing, that constant *hectic* of a fool,
 Caught at a court, purg'd off by purer air
 And simpler diet, gifts of rural life!
- 80 Blest be that hand divine, which gently laid
 My heart at rest beneath this humble shed.
 The world's a stately bark, on dang'rous seas
 With pleasure seen, but boarded at our peril :
Here, on a single plank, thrown safe ashore,
- 85 I hear the tumult of the distant throng
 As that of seas remote, or dying storms,
 And meditate on scenes more silent still ;
 Pursue my theme, and fight the *fear of death*.
Here, like a shepherd gazing from his hut,
- 90 Touching his reed, or leaning on his staff,
 Eager ambition's fiery chase I see ;
 I see the circling hunt of noisy men
 Burst law's inclosure. leap the mounds of right,
 Pursuing, and pursu'd, each others prey ;
- 95 As wolves for rapine, as the fox for wiles,
 Till *death*, that mighty hunter, earths them all.
 Why all this toil for triumphs of an hour ?
 What though we wade in wealth or soar in fame
 Earth's highest station ends in, "here he lies (A. 78) ;"
- 100 And "dust to dust (A. 77)," concludes her noblest song.
 If this song lives, posterity shall know
 One though in Britain born, with courtiers bred,
 Who thought e'en gold might come a day too late,
 Nor on his subtle death-bed plann'd his scheme
- 105 For future vacancies in church or state,
 Some avocation deeming it—to die ;
 Unbit by rage canine of *dying rich* ;
 Guilt's blunder ! and the loudest laugh of Hell.
- O my coëvals ! remnants of yourselves !
- 110 Poor human ruins tott'ring o'er the grave !
 Shall we, shall aged men, like aged trees,
 Strike deeper their vile root, and closer cling,
 Still more enamor'd of this wretched soil ?
 Shall our pale wither'd hands be still stretch'd out,
- 115 Trembling, at once, with eagerness and age !
 With av'rice, and convulsions, grasping hard ?

- Grasping at air ! for what has earth besides ?
 Man wants but little, nor that little long :
 How soon must he resign his very dust,
 120 Which frugal Nature lent him for an hour !
 Years *unexperienc'd* rush on num'rous ills ;
 And soon as man, *expert* from time, has found
 The *key* of life, it opes the gates of death.

- When in this vale of years I backward look,
 125 And miss such numbers, numbers too, of such,
 Firmer in health, and greener in their age,
 And stricter on their guard, and fitter far
 To play life's subtle game, I scarce believe
 I still survive. And am I fond of life,
 130 Who scarce can think it possible I live ?
 Alive by miracle ! or what is next,
 Alive by Mead ! If I am still alive,
 Who long have bury'd what gives life to live,
 Firmness of nerve, and energy of thought.
 135 Life's lee is not more *shallow* than *impure*
 And *vapid* : *Sense* and *Reason* show the door,
 Call for my bier, and point me to the dust.

- O thou great Arbiter of life and death !
 Nature's immortal, immaterial sun !
 140 Whose all prolific beam late call'd me forth
 From darkness, teeming darkness, where I lay
 The worms inferior ; and, in rank, beneath
 The dust I tread on ; high to bear my brow,
 To drink the spirit of the golden day,
 145 And triumph in existence ; and couldst know
 Not motive but by bliss ; and hast ordain'd
 A rise in blessing ! with the *Patriarch's* joy,
 Thy call I follow to the land *unknown* :
 I trust in thee, and know in whom I trust :
 150 Or life or death is equal ; neither weighs ;
 All weight in this—O, let me live to thee !

- Though *Nature's* terrors *thus* may be repress,
 Still frowns grim *Death* ; guilt points the tyrant's spear.
 And whence all human guilt ? From death forgot.
 155 Ah me ! too long I set at nought the swarm
 Of friendly warnings which around me flew,
 And smil'd unsmitten. Small my cause to smile !
Death's admonitions, like shafts upward shot,

- More dreadful by delay, the longer ere
 160 They strike our hearts, the deeper is their wound.
 O think how deep, Lorenzo ! here it stings ;
 Who can appease its anguish ? How it burns !
 What hand the barb'd, envenom'd thought can draw ?
 What healing hand can pour the balm of peace,
 165 And turn my sight undaunted on the tomb ?
 With joy—with grief, that *healing hand* I see :
 Ah ! too conspicuous ! it is fix'd on high.
 On *high* ?—what means my frenzy ? I blaspheme ;
 Alas ! how *low* ! how far beneath the skies !
 170 The skies it form'd, and now it bleeds for *me*—
 But bleeds the balm I want—yet still it *bleeds* ;
 Draw the dire steel—ah no ! the dreadful blessing
 What heart or can sustain, or dares forego ?
 There hangs all human hope ; that nail supports
 175 The falling universe : that gone, we drop ;
 Horror receives us, and the dismal wish
 Creation had been smother'd in her birth—
 Darkness his curtain, and his bed the dust ;
 When stars and sun are dust beneath his throne !
 180 In heav'n itself can such indulgence dwell ?
 O what a groan was there ! a groan *not his* :
 He seiz'd our dreadful right, the load sustain'd,
 And heav'd the mountain from a guilty world.
 A thousand worlds *so* bought, were bought too dear :
 185 Sensations *new* in angels' bosoms rise,
 Suspend their song, and make a pause in bliss.
 O for *their* song to reach my lofty theme !
 Inspire me, *Night* ! with all thy tuneful spheres,
 Much rather Thou who dost these spheres inspire !
 190 Whilst I with seraphs share seraphic themes,
 And show to men the dignity of man,
 Lest I blaspheme my subject with my song.
 Shall *Pagan* pages glow celestial flame,
 And *Christian* languish ? On our hearts, not heads,
 195 Falls the foul infamy. My heart, awake :
 What can awake thee, unwak'd by *this*,
 " Expended Deity on human weal ?"
 Feel the *great truths* which burst the tenfold night
 Of heathen error, with a golden flood
 200 Of endless day. To feel is to be fir'd,
 And to believe, Lorenzo, is to feel.

- Thou most indulgent, most tremendous Pow'r !
 Still more tremendous for thy wond'rous love ;
 That arms with awe more awful thy commands.
 205 And foul transgression dips in sevenfold guilt ;
 How our hearts tremble at thy love immense !
 In love immense, inviolably just !
 Thou, rather than thy *justice* should be stain'd,
 Didst stain the *cross* ; and, work of wonders far -
 210 The greatest, that thy dearest far might bleed.
 Bold thought ! shall I dare speak it or repress ?
 Should man more *execrate* or *boast* the guilt
 Which rous'd such vengeance ? which such love inflam'd !
 O'er guilt (how mountainous !) with outstretch'd arms
 215 Stern *Justice*, and soft-smiling *Love*, embrace,
 Supporting, in full majesty, thy throne,
 When seem'd its majesty to need support,
 Or *that*, or *man*, inevitably lost :
 What but the *fathomless* of thought divine
 220 Could labor such expedient from despair,
 And rescue *both* ? Both rescue ! both exalt
 O how are both exalted by the *deed* ?
 The *wond'rous deed* ! or shall I call it *more* ?
 A wonder in Omnipotence itself !
 225 A mystery, no less to gods than men !

FROM "PARADISE LOST."—*Milton*.

- 1 THAT day I oft remember, when from sleep
 I first awaked, and found myself reposed,
 Under a shade, on flowers, much wondering where
 And what I was, whence thither brought, and how.
 5 Not distant far from thence a murmuring sound
 Of waters issued from a cave, and spread
 Into a liquid plain, then stood unmoved,
 Pure as the expanse of heaven ; I thither went
 With unexperienced thought, and laid me down
 10 On the green bank, to look into the clear
 Smooth lake, that to me seemed another sky.
 As I bent down to look, just opposite
 A shape within the watery gleam appeared,
 Bending to look on me : I started back,
 15 It started back : but pleased I soon returned,
 Pleased it returned as soon, with answering looks

AIDS
TO
THE STUDY OF
THE
ENGLISH LANGUAGE.

BY
REV. FREDERICK S. JEWELL.

AIDS

TO THE

STUDY OF THE ENGLISH LANGUAGE.*

THE study of the English language is twofold in its method; namely, the study of the language as an *art*, and the study of the language as a *science*.

The former is a purely practical work. It is the first business of those who would learn to speak the language. It is properly pursued only through a progressive practice under the living teacher. As a method, it is illustrated in the ordinary acquisition of the language by the child. It finds also a higher illustration in the study of foreign tongues; and which, under the auspices of Ollendorff, Pinney, and others, bids fair ultimately to supersede the absurd system which has hitherto prevailed.

The latter of the two methods is of a more theoretical cast. It is the pursuit of the language with reference to its systematic philosophy. It may be carried on either in connection with the elementary acquisition of the language, or subsequent to its practical attainment. In either case, however, it must be pursued through the medium of a correct and well-digested system of science, which may be orally unfolded to the pupil, or be placed before him as embodied in a text-book. Such a system we are supposed to have attained, and according to the views of this or that individual, we are directed for its full development to one or another of the various works which, as aids to the study

* This Essay was originally delivered before the New York State Teachers' Association, held at Auburn, N. Y., in August, 1848, by Rev. Frederick S. Jewell, and unanimously adopted by that body.

of the language, have been published under the general title of "English Grammar."

Before we yield implicit confidence to any of these directions, however, it is but just that we should look somewhat about us. There are not a few important considerations relating to the study of the English language presented to the thinking mind. Some of them will go far towards determining what a systematic development of the science should be, and will consequently afford material aid in deciding as to the relative merits of the different systems of English grammar in vogue.

It has been justly remarked by an able writer that "*science is classified knowledge*." But if this be so, the grand characteristic of science is classification. On such ground, however, science is simply *constructive*, not creative. It arranges developed truth, but does not originate it. It may establish order in the elemental chaos, but it cannot evoke those chaotic elements from nothing. Science, then, has no power over the primary elements of its own character. It must be what its truths make it. They are the threads which, woven into a system, give character to the great web. If they be abstract and difficult, the science must be similar; if practical or pleasing, the science will partake of the same character.

We may urge, however, further, that whatever difference there may be between the abstract truths and the completed science, the latter will take the precedence. It will not only in excellence or attractiveness be equal to its specific truths, but it will possess these traits in a higher degree. And this evidently, since in the very act of classification there is added to these truths the complement of their distinct attributes, namely, the excellence of harmonious relation. Certainly, if there be any excellence in the disconnected parts of a machine, that excellence is not only not impaired by their combination into a harmonious whole, but, on the contrary, it is very certain that in the light of interdependent relations, some parts in themselves, apparently uncouth and useless, will be seen to possess a utility and beauty before quite unsuspected.

Now, if in any case the mind does not estimate the elements of the science, and the science complete in accordance with these principles, there must be somewhere a defect. If, for example, the former, independent of all systematic philosophy, are found to be practically useful and pleasing,

while the compacted science is not only of questionable utility, but is shunned with evident distaste, the conclusion is fair that the *medium* through which the latter is received is defective. Nor can this be justly disputed, since, if the classification of truth in a complete body of science adds to its abstract utility and beauty a new excellence, then, wherever there is no positive repulsiveness in the *elements* of the system, there should not only be no peculiar repugnance to the *system*, but there should rather be a preference for it.

If, therefore, there should be no such preference for the classified truth, but rather the opposite, instead of attributing the evil to the nature of the science, or the perverted notions of the many who are to pursue it, it is more reasonable to suppose that, in the *one mind* on which the proper exposition of the science has devolved, there has been a failure to arrive at a correct and natural development of its elements. This is to assume that the science is right, and the general estimate of the system set forth is just, but that the system itself is wrong, and hence naturally results in little less than sheer failure. Still more safely may we conclude thus in all cases where, in the pursuit of the science, the inquiring mind is not reduced to the necessity of groping its way among new and unfamiliar elements, but has only to deal with well-known truths, truths practically employed in its commonest efforts.

Now if the systematic truth of the English language just as truly constitutes a science as "classified knowledge" elsewhere, then these principles are applicable to the language as a science. If these principles be correct, then the science of the language takes its stamp from the use of the language as an art, and any correct system of English grammar must in its character be dependent on its facts and principles. If they be correct, then the pursuit of the science need not fall behind the improvement of its elements in utility and interest; at least not so much so as to become positively odious. If they be correct, then must the general failure of the study of the language as usually pursued, to interest and benefit the mass of learners, be owing mainly to a defective exposition of the science itself. And if all this be so, then there is evident need of new aids to the study of the language, embodying a method which, in its fortunate apprehension of the true principles of classification, its acute perception of the true philosophy, and its

ingenious mode of communicating and illustrating the truths of the science, shall open to the mind the study of the English language as it should be.

Whether the prevalent aids have ever done this is certainly a question of doubt. If it be assumed that they *have*, if it be urged that they have done justice to the science, and have fully met the wants of education, then let the following questions be satisfactorily answered. *First*, why has the idea been so long and so generally entertained that children are incapable of entering profitably upon the study of the language before arriving at a certain maturity of intellect, the logic of which is something like this. The child, though unacquainted with any part of the world but his own neighborhood, or not sufficiently conversant with numbers to be even able to count freely, may very wisely, according to custom, take up the study of geography or arithmetic. He is expected to apprehend the relative position of states and provinces, and the relations of different factors and denominations. He is considered capable of mastering geographical characteristics and arithmetical processes. But the properties and relations of those words, phrases, and sentences, which he learned before every thing else, and which he uses with a facility that not even the law against "whispering,"

"Though thunder'd forth with awful nod,"

can impede or impair a facility that, as you behold the little urchin for the first time, after many a failure conquered, and meekly dumb under the infliction of the dunce-block, is the very farthest from inspiring you with the prayer,

"O that those lips had language!"

The philosophy of this very language in which he is so well versed, and which, more than the philosophy of any other science, may be interwoven with his practice—this he is not to meddle with until he is perhaps twelve or fourteen years of age. His mind is not yet mature enough!

And a singular consistency this is! As though it could be more of a mystery to the child that, in his diagram, the predicate is placed to the right of the subject, than that on his map he must look for Madagascar to the east of Mozambique; as though it were more difficult for him to understand that a noun is a word used as the name of a person, place, or thing, than to understand that Tobolsk or Beg-

harmi, or any other barbarous entanglements of uncouth sounds, are words used as names of cities or provinces; as though that were a much more profound philosophy which teaches the child that in the sentence, *John saws wood*, *wood* is the *object*, because it represents the object on which the action asserted terminates, than that which gives him to understand that in multiplying 9 by 8, 72 is the product, because it is the number which is produced by the multiplication of the factors by each other; as though, allowing the child an equal amount of real practice in each, it must be more difficult to correct his false syntax in saying *I see him* for *I saw him*, than to correct his habit of false multiplication, in saying 10 times 10 are 110, instead of 10 times 10 are 100.

It is useless, however, to multiply illustrations; the inconsistency of the course pursued is too apparent. And for ourselves, we cannot see the slightest good reason why, if the science of the English language be properly taught, it may not as well be among the earlier as well as the later studies of the child. The difficulty lies not in the nature of the science, nor in the immaturity of the child's intellect, but in our manner of presenting the truth.

But in the *second* place, if the received modes are correct and natural, why has there always been on the part of learners so general a dislike to the study of the language as a science? Certainly the learner is very seldom disgusted with its use as an art. Why, then, should he shrink from the consideration of its philosophy? Is it not strange that that which is so readily employed as an art, should be repulsive when reduced to the harmonious order of science? The fruit, as it grows carelessly here and there, is eagerly plucked and eaten; but when gathered and served up in order, it is at once repelled. If it has been properly prepared, this is quite inexplicable; but if, from ignorance or neglect, it has been passed through some unfortunate alum pickle of a preparation, no wonder it is not relished.

Precisely thus is it with the science of the English language. If you have not presented it to the child in a proper manner, you must not expect him to be pleased with it. The child follows the order of nature—he adheres to the philosophy of common sense—he rebels against obscurity and absurdity. *Man* usually prefers the order of art—he may be beguiled from the pure rationality of common sense by the seductive beauties of speculation—he will, for the

sake of precedent or prejudice, submit to positive inconsistencies. Now if in the exposition of the science before us, you have been guided by the principles of the latter philosopher, you must not expect the former philosopher to be satisfied. He belongs to a different school,—one elder and wiser,—and he will of course never agree with you, until you have perverted him.

It is hence a matter of serious inquiry whether the repulsiveness of grammar as a popular study, is not owing to a radical error in our method of presenting the science.

In the *third* place, if there be no such error, we inquire why, after the study of grammar has been completed after the ordinary method, the science is to all intents and purposes laid aside; the learner seldom or never in his ideas associating the principles which he has been acquiring with his daily practice? How soon are the former utterly forgotten! What man of letters thinks of consulting his Murray or his Brown, except it be in relation to some dispute about mere authorities? The truth, as it is forced upon our minds, is, that the study of the language, as it is usually pursued, is of very little practical use. The knowledge acquired is a saddle without girths, sitting very loosely on the back of cradle idiom, and of course subject to a very essential misadjustment whenever that chances to be a little wayward.

The practical grammar of the language is rarely learned from the book. It may be obtained from that truly, but it is mainly through a severity of discipline, that almost realizes the fancy of a physical incorporation of the truth with the brain itself. We more usually, if not universally, acquire our real grammar from the conversation which we hear and the works which we read. And all this is quite to the exclusion of any material benefit derived from direct study.

Still we are loth to regard this, as from the nature of things necessary, and are rather inclined to account for it on the ground of a thorough uncongeniality between the practice of the art and the system of the science in our language. Certainly if the science as set forth in our systems of grammar does run parallel with the natural practice of the art, then our common habit of dispensing with the former is quite unreasonable, and we must conclude that this evil is the result of error in the mode in which the science is presented.

In the *fourth* place, we are impelled to the same conclu-

sion by another consideration. It is this: why has there been so generally, in the minds of teachers, a sense of some deficiency in our received grammatical systems? If there has not been almost a conviction in every independent-minded teacher, that among those works designed as aids to the study of the English language, there is something yet to be supplied, why has there arisen such a multiplicity of books on that science, as might abash Babel itself? It certainly looks very like the work of unsatisfied mind struggling to supply a conscious deficiency. And if we were to be asked why this struggle has continued, we must reply, that it is *because the old systems have been retained, and the efforts at improvement have been mainly directed to the mere perfecting of those systems*; so that, while we have had many improvements, we have nevertheless failed to obtain the thing needed. We have had new and beautiful structures on the old basis, whereas what we needed was, *a new structure on a new foundation*, and this not for the sake of newness, but of correctness and practical excellence.

Nor, in taking this view, do we mean at all to depreciate the labors of those who have been prominent in this work. They presented us with the science in the best light of their own apprehension. They approached as near the truth as was permitted them. If they failed to attain it fully, it is not our province to condemn them. The development of science is progressive. It is not given to any one period nor to any one class to discover all truth. Columbus discovered a new world. For that was honor due him. But not for that was all honor his right. For did he discover the New World as we know it? No! he could not! So to say that preceding grammarians have done nothing, were untrue. But it is equally absurd for either them or their followers to plead that they have done all. The Herculean pillars of science are not so easily attained. To assert such a claim would be in fact to assert either the degeneracy of mind, or the insignificance of science; it would be to say that the former has reached its terminus, or that the latter has been exhausted.

That so many have been disposed to do this, is, however, easily accounted for, when we recollect on the one hand the natural pride of personal achievement, and on the other how true it is, that

"To follow foolish precedent, and wink
With both the eyes, is easier than to think."

Nor will it be strange, on similar grounds, if in some minds there should continue a disposition to hug still closely the shadows of the long dominant night, and to resist the steady advances of the better day. These cannot, however, either arrest the startled flight of the one, nor check the steadfast coming of the other, for

"The truth is mighty, and will prevail."

Like the rising storm, it will continue to work its way upward even against the under-current of opposing wind, for it is destined to be born aloft above all opposition by the steady power of its own rightness.

Taking the view which we have, it is but natural that we should lament that there is so strong tendency in many minds to settle down in a dead adhesion to old authors, old books, old systems, and old ways; than which nothing can offer a greater barrier to educational progress. The claims of opening mind on knowledge are pre-eminent. Its right to the best facilities for acquiring knowledge are inherent and imperative. The educator is the guardian of this right, the purveyor of these facilities, and hence if he is bound to be equal to his duty, he is bound to be on the alert for every improvement in science, every advance in practical education, in order that he may be able to furnish these facilities. If, through indolence or bigotry, he neglect or refuses to do this, and contents himself with the "old shoes and clouted upon the feet," in which a former and less favored age shuffled along in its Gibeonitish pilgrimage, he is either blind to his duty, or false to his trust. He either does not realize it, or he does not care, that the interests of immortal spirits are committed to his charge, interests in relation to which he may not lawfully consult alone his own convenience or prejudice.* And it is exceedingly unfortunate, in this connection, that the ordinary routine of instruction by its monotony tends to lull us into a forgetfulness that it is not the *school*, but the *soul* that we have to do with, and hence the necessity for a greater severity of watchfulness against this error.

We pass from this, however, to suggest a few thoughts relative to the prominent characteristics of the system of English grammar which, in our view, is demanded by the wants of education, and which should stand out prominent in such a work as will be emphatically an aid to the study of the English language.

In such a work we would suggest, as of the *first* importance, a correct *law of classification*. On this depends the correctness of the entire system. If the proper principle is secured here, the general features of the system must be correct.

Now the mind has two modes of classifying knowledge—classifying according to sensible phenomena, or *form*,—and classifying according to essential nature, or *use*. Both of these may be applied to those branches of science which belong to sensible existence. But in relation to the science of language, it is somewhat different. Thought does not belong to sensible existence, and is not properly classifiable according to perceptible *forms*; but only according to its essential nature, or *use*. Language being not the phenomena, but only the symbol of thought, must hence in a great degree be subject in its parts to the same law of classification with thought itself. If not, then thought in itself, and thought in its symbols, are not harmonious in systematic science, a disagreement certainly absurd. The essential nature or philosophical use of the parts of language must, then, be the ground of any correct law of classification.

Nor must the application of this principle be confined to a part of the system. If it be applied to words only, the classification is imperfect. If some other law be applied to letters, or to sentences, the system is discordant. One simple and natural law must, like a golden thread, run through every part of the language, letters, syllables, words, phrases, sentences, and even sections, binding them all in one harmonious whole. Only in this way can the system be made a simple and philosophical unity.

Besides this, *second*, the *stamp of its philosophy* is of great importance in a system of grammar. This very much depends on the ground principles adopted in the classification. The philosophy will be more or less perfect according as those principles are more or less correct. If the classification be founded on the *use of things*, the philosophy must conform, and if in this point you establish such a conformity, there will be secured a simple, practical, common-sense philosophy. And this is precisely what is needed. No other species of philosophy, in the study of the English language, will ever satisfy the learner, for none other can avoid obscurity and absurdity, and against these he must naturally rebel.

Third. The *point of commencement* is another consider-

ation worthy of notice. The child, in common language, has a natural propensity "to pull things to pieces." He is a practical analyst. He is an experimental philosopher. He more readily apprehends *what is*, than *what should be*. Hence the only proper method with him, at least at the outset, is the analytical. You must begin where he leaves off, and reverse the process. If he left off with the utterance of a complete sentence, you must begin there with an analysis. If, in a matter to him as simple and natural as language, you first lead him around through a sort of synthetic magazine, he will see so much of the abstract, and so little of the relative, that he will most likely become confused and disgusted. The analytic is nature's law of revelation, and as the child is a natural philosopher, you must, in presenting science to him, obey that law. When, through this method, he has come to comprehend something satisfactory to his own mind, then you may combine with it the synthetic method.

Nor, in the *fourth* place, should the *order of development* be overlooked. Mind is only capacitated for grasping a certain portion of truth, in a certain time and manner. Especially is this true of the youthful mind. Gradual progression is the law of its nature. Hence, in opening to it any science, the truth must be gradually and progressively unfolded—progressively, else, from inability to comprehend, the mind will lose interest—gradually, or it will sink under fatigue.

More particularly must such an order of development be observed in a science where the practice of principles may be so unconsciously disconnected with their theory, as is emphatically the case in the science of our own language.

Not less important, *fifth*, is the *mode of illustration*. It is of peculiar moment, since there is, perhaps, no more effective method of elucidating and enforcing truth than by illustration. And whenever the truth is connected with sensible relations or perceptible phenomena, illustration is absolutely essential. The mind more readily perceives the nature and relations of uncomprehended truth through the medium of analogies or illustrations that are understood. Especially is this true of the youthful mind, in which the perceptive faculties are so prominent.

Hence arises the importance of having, in any science, a clear and systematic mode of illustrating its truths. Not only should there be such a systematic mode of illustration,

but in order to be best adapted to the wants of the learner, another thing is necessary. It should make use of illustrations in both kinds: namely, illustrations through sensible objects, as well as illustrations in pure thought. Principles and attributes in the abstract may be unfolded through the latter; but relations and phenomena should be exhibited through the former. The science of language is, however, not one of abstract principles merely, but pre-eminently one of practical relations. These relations are as capable of being sensibly illustrated as those of any other science, and perhaps nowhere, except in mathematical science, are any so capable of being systematically illustrated. You can no more perfectly describe a province or a proposition in figure than you can map out or demonstrate a sentence.

Nor can the utility of such a means of illustration be any more easily disproved here than elsewhere. Says a late author, in relation to figures used for this purpose, "*Their utility is as obvious in the science of language as in that of magnitude; and for precisely the same reason that an abstract truth is made tangible, the eye is permitted to assist the mind, the memory is relieved that the judgment may have full charter of all the mental powers.*" Indeed, we think that no one who has properly tried such a method of illustration, where he has had a correct system of science to work upon, will be disposed to dispute this point.*

It cannot, then, be presumptuous to say that no system of English grammar can meet the wants of education that is not supplied with some method of illustrating its truth through sensible figures—one neither uncouth nor merely fanciful, but simple, natural, systematic, and in harmony with all the preceding requisites.

In relation to the minor traits which are important in the filling up of the system, it is not necessary to treat of them here in detail. They are so immediately dependent on those already noticed, that the existence of the one must in a good degree secure the other. Were they, indeed, quite distinct, such is the congeniality of the two, that the practice

* Having carefully examined the new English Grammar by S. W. Clark, and thoroughly tested its merits in my own experience as a teacher, I feel prepared to say that I know of no work of the kind that so nearly meets my views, nor am I acquainted with one which I can more heartily recommend to the notice of all who are interested in the study of the English language

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of any active independent-minded teacher, on the foundation of the former, could hardly fail to suggest the latter.

The main principles, then, urged here on the general subject are,

1st. That the study of the English language is nowhere necessarily attended with peculiar difficulty or repulsiveness.

2d. That the major evils under which it has labored are chargeable to erroneous methods and defective aids.

3d. That hence there is an imperative demand for a revolution in relation to both of these, and the promulgation and adoption of a system of grammar more correct, and of aids or text-books better adapted to the wants of education.

4th. That there should be a quick, generous, and intelligent effort made on the part of every educator to secure and encourage these, as essential to the accomplishment of his work.

And 5th. That the true system must possess certain prominent characteristics, of which it may be urged 1st, that it should insist upon the law of classifying strictly and universally according to the *use of things*; 2d, that it should throughout follow a simple common-sense philosophy, to the exclusion of mere authority; 3d, that it should commence with the analysis of the language as found in sentences; 4th, that it should observe a gradual and progressive order of development; and 5th, that aside from the ordinary method of illustration by examples in thought, it must contain a simple and complete system of illustration by means of sensible figures or diagrams which shall place the relations of things clearly before the eye of the learner, thus making Perception the handmaid of Reason, and Form the expositor of Fact.

COMMENDATORY NOTICES
OF
CLARK'S NEW ENGLISH GRAMMAR
AND
PARKER'S RHETORICAL READER.

Science of the English Language.

THIS ORIGINAL PRODUCTION will doubtless become an indispensable auxiliary to restore the English language to its appropriate rank in our systems of education. After a cursory perusal of its contents, we are tempted to assert that it fortells the dawn of a brighter age to our mother tongue. For the ten years past, compilation upon compilation have issued from the press in rapid succession, each varying only in nomenclature or arrangement from its predecessor. On this account, the plurality of modern educators have been averse to bestow much attention on their native tongue. Therefore it affords us no little pleasure to notice this new and superior treatise. But pupil and teacher can fare sumptuously upon its contents, however highly they may have prized the manuals to which they have been initiated, and by which their expressions, both oral and written, have been moulded. These they will admit to be glaringly deficient and incorrect, should the singular analysis before us come to their notice and relief. Mr. Clark, abandoning the old plan of beginning with the alphabet, which American pupils know, invites the pupil to the examination of a sentence. His first aim is to present to his mind the offices of words, their relation to each other, and the conceptions they embody. The diagrams constitute not only a peculiar but also a happy auxiliary, to show the mutual dependence of the different clauses. Thus the Subject, Predicate, Object, Primary and Secondary Adjuncts, are more likely to be distinguished and understood by youth. We feel very sanguine that this new Grammar will bear the test of criticism, and be satisfactory to our English and Classical Instructors.

Though many of them cannot change their adopted system, they will be encouraged and stimulated to replace or retain the English Grammar in their schools. It is not a matter of surprise that so many of them pay but little attention to it. Censurable indeed would they be, if they discarded it because their Grammars were imperfect and disagreeable; for an acquaintance with the idioms of one's language is sufficiently important to enable one to waive the repulsiveness and surmount the obstacles that occur in acquiring them. When, however, the instructor is repeatedly told, by men of some real claim to science, that the knowledge of a foreign language is adequate to the formation of sound English scholarship, no wonder he pauses, halting between his own convictions and the opinions of respected friends. It is granted that the principles

Clark's English Grammar.

of grammar do not materially differ; at the same time we notice the idioms of one language not found in another.

Our language is replete with such peculiarities, and none can write *correctly*, without a careful attention to its rules or laws of expression. Again, many eminent men advocate the study of the approved *models* of a language, insisting that thus one will become a pure and accurate compositor. We admit that the study of the poets and English classics is highly important, if not an indispensable prerequisite to give an easy and agreeable style; but we deny that it will divest one of the improprieties of speech, sown in the nursery and developed in the street, in the social circle, and even in public assemblies. Men who advocate this system, ought to advise the student of botany and natural philosophy to retire from the lecture-room, to visit the country, and regale in the unconfined treasury of nature's jewels.

Would that parents had a zeal to hand down to posterity their native tongue *intact*, and see that their children were put to the study of it, and kept at it, even if the period allotted to their education be extended. Clark's Grammar is a suitable text-book for boys above twelve years old, but seems to be admirably adapted to a *normal* school. May the author receive a recompense of reward; and may his production be the means of giving to many students a pure, correct, and beautiful style of expression!—*Southern Literary Gazette.*

From Professor Agnew, of the University of Michigan.

I have uniformly heretofore declined recommending books, but as in this case there is a great public end to be subserved, and the book before me is distinguished above all others of its kind in excellence, I cordially commend to the public notice, "Clark's Practical Grammar." It is truly practical, beautiful in its analysis, scientific in its results, avoiding technicalities, and rendering grammar—that hated thing—attractive even to children. Its system of diagrams is peculiar, yet peculiarly pleasing and profitable.

J. HOLMES AGNEW.

Ann Arbor, June 24, 1850.

No class of text-books seemed to me more faulty than the English Grammars which until recently had place in all the schools. I have therefore been ready to greet kindly every attempt to render more simple and practical the principles of our language.

Of the several new Grammars of merit which I have had occasion to examine, I am happy to say that I regard yours as among the most excellent. The book begins right; the subject matter is treated with great simplicity and clearness. Nothing could be better than your very original system of diagrams; which, while they cannot fail to interest, are also calculated practically to be in the highest degree serviceable to the learner.

I most cordially give the "Practical Grammar" my approbation, and shall be happy to call the attention of others to its excellences.

HENRY B. MAGLATHLIN,

Principal of Classical Department, Melrose Academy, near Boston, Mass.

DEAR SIR:—I have not only examined Clark's New Grammar, but, being satisfied of its superior merits, have introduced it into the school under my charge.

No work with which I am acquainted so perfectly unfolds the science of the English language, and gives the mutual relation and dependence of words and sentences upon each other. A careful examination by teachers unbiassed, must secure it a place in all our schools.

WILLIAM M. AVERY, Teacher.

Jackson, Feb. 20, 1850.

Clark's English Grammar.

From the Geneva Courier.

Mr. Clark's Grammar is a work of merit and originality. It contains an etymological chart by which the mode, tense, &c., of a verb, or the gender, person, &c., of a noun, or the different forms of any part of speech, can be determined at a glance. It also embraces a system of Diagrams, which illustrate very simply and satisfactorily the relation which the different words of a sentence bear to each other. The student of grammar must be greatly assisted by the introduction of these helps, which furnish grammar to the eye as well as to the mind.

From the Geneva Gazette.

This work is the production of a successful teacher in our own county, and has grown out of the necessities which have appeared to the writer to exist, in order to present the science of Grammar in a proper manner to the attention of the scholar. The work has been prepared for publication by the author at the solicitation of teachers of high character. The design is, in many respects, original, but appears to be based on sound philosophical principles; and the work is most certainly worthy of the close attention and examination of teachers.

From the Ontario Messenger.

In mechanical execution, the book is a good one; and if we may hazard an opinion, we should say the method the author has adapted for teaching grammar, is in advance of any thing of the kind we have ever seen. His plan of using Diagrams in explaining the structure of sentences, is a feature in this work, which, among many others, strikes us favorably, and which, we believe, is calculated to present at one glance, what many pages of written matter in the grammars now in use do not contain in an intelligible form. Geometry can be taught without figures, and geography without pictures or maps; but no one in our day would think of learning either of these sciences without the aid of figurative representations; and we see no good reason why this "system of diagrams" is not equally useful in the study of grammar. The brevity, perspicuity, and comprehensiveness of this work are certainly rare merits, and alone would commend it to the favorable consideration of teachers and learners. Take it altogether, we think it a work in accordance with the spirit of the age, and we wish the author success in his labors of improvement.

From the Seneca Observer.

It is, in our opinion, a valuable work; the best calculated of any which has fallen under our notice to impart interest to a study not usually very attractive. We commend this work to the notice of our teachers; we are confident it will be favorably received by them.

Clark's Grammar I have never seen equalled for *practicability*, which is of the utmost importance in all school-books.

January, 1848.

S. B. CLARK,
Principal of Scarborough Academy, Maine

The Grammar is just such a book as I wanted, and I shall make it the text-book in my school.

February, 1848.

WILLIAM BRICKLEY,
Teacher, of Canastota, N. Y

Clark's English Grammar.

From Professor Brittan, Principal of the Lyons Union School.

Messrs. A. S. BARNES & Co. :

I have, under my immediate instruction in English Grammar, a class of more than fifty ladies and gentlemen from the Teachers' Department, who, having studied the grammars in common use, concur with me in expressing a decided preference for "Clark's New Grammar," which we have used as a text-book since its publication, and which will be retained as such in this school hereafter.

The distinguishing peculiarities of the work are two ; and in these much of its merit consists. The first, is the logical examination of a sentence as the first step in the study of language, or grammar. By this process the pupil readily perceives that words are the instruments which the mind employs to perfect and to express its own conceptions ; that the principal words in a sentence may be so modified in their significations by other words and by phrases, as to express the exact proposition or train of thought designed to be communicated ; and that words, phrases, and sentences may be most properly distinguished and classified according to the office they perform.

The other distinguishing peculiarity of the work is a system of Diagrams ; and a most happy expedient it is to unfold to the eye the mutual relation and dependence of words and sentences, as used for the purpose of delineating thought.

I believe it only requires a careful examination by teachers, and those who have the supervision of our educational interests, to secure for this work a speedy introduction into all our schools.

Yours very truly,

N. BRITTAN.

Lyons Union School, February 21, 1848.

From H. G. Winslow, A. M., Principal of Mount Morris Union School.

I have examined your work on Grammar, and do not hesitate to pronounce it superior to any work with which I am acquainted. I shall introduce it into the Mount Morris Union School at the first proper opportunity.

Yours truly,

H. G. WINSLOW.

From S. N. Sweet, Esq., Counsellor at Law.

Professor Clark's new work on Grammar, containing Diagrams illustrative of his system, is, in my opinion, a most excellent treatise on "the Science of the English Language." The author has studiously and properly excluded from his book the technicalities, jargon, and ambiguity which so often render attempts to teach grammar unpleasant, if not impracticable. * * *

The inductive plan which he has adopted, and of which he is, in teaching grammar, the originator, is admirably adapted to the great purposes of both teaching and learning the important science of our language.

SAMUEL N. SWEET, Author of "Sweet's Elocution."

Whitesborough, January 10, 1848.

From H. O'Dell, Esq., Teacher and Ex-Superintendent of Hopewell.

S. W. CLARK :

Sir :—I have examined your Grammar, and have no hesitation in recommending it to those engaged in teaching the youth of our country as the work on the subject of grammar which the present age of improvement demands. I have introduced it into my school, and find it admirably adapted to *wake up the minds of the students of grammar, especially the younger portion.*

Yours,

H. O'DELL.

PARKER'S RHETORICAL READER.

Exercises in Rhetorical Reading, designed to familiarize readers with the pauses and other marks in general use, and lead them to the practice of modulation and inflection of the voice. By R. G. PARKER, author of "Exercises in English Composition," "Compendium of Natural Philosophy," &c., &c.

This work possesses many advantages which commend it to favor, among which are the following:—It is adapted to all classes and schools, from the highest to the lowest. It contains a practical illustration of all the marks employed in written language; also lessons for the cultivation, improvement, and strengthening of the voice, and instructions as well as exercises in a great variety of the principles of Rhetorical Reading, which cannot fail to render it a valuable auxiliary in the hands of any teacher. Many of the exercises are of sufficient length to afford an opportunity for each member of any class, however numerous, to participate in the same exercise—a feature which renders it convenient to examining committees. The selections for exercises in reading are from the most approved sources, possessing a salutary moral and religious tone, without the slightest tincture of sectarianism.

I have examined Parker's Rhetorical Reader, and am happy to say that I think it will prove a very efficient aid in the acquisition of that rare but highly valuable attainment, good reading. The rules and illustrations seem to me well adapted to secure the end in view; the selections for practice, good; and I believe the work will meet with a hearty reception from the intelligent teacher.

THOMAS SHERWIN, Principal of English High-School, Boston.

I have examined "Parker's Rhetorical Reader" with some care, and am so well pleased with it that I shall at once introduce it. It meets the wants of quite a portion of my scholars better than any work of the kind with which I am acquainted.

ABNER J. PHIPPS, Principal of Friends' Academy, New-Bedford, Mass.

Of "The Rhetorical Reader," I cannot speak too highly. Mr. Parker has in this production imposed on the public no slight obligation. I have examined critically many "Readers," and pronounced them *good*. But the present is an age of improvement, and what is *good* to-day is succeeded by *better* to-morrow. But I am happy to find that Mr. P.'s efforts to keep pace with the times have not been unavailing.

R. B. ELDRIDGE, Principal of Academy, Somerset, Mass.

Parker's Rhetorical Reader deserves a place in all our schools. The introduction is full of sound sense and practical knowledge; and the principles of good reading, as unfolded by the author, when rightly apprehended by the teacher, cannot fail to secure a supervision of this most invaluable part of a good education, so exceedingly desirable in many schools. The introductory lessons and exercises are carefully arranged, and adapted to make the pupil understand everything important with regard to the proper tone, articulation, emphasis, pauses, &c., in prosaic reading. If a teacher will see that his pupils comprehend and apply the observations of the author, and especially as to the mode of reading verse, he cannot fail to make his pupils good readers, and remove the reproach, so just and true, that the number of such is so very small.

GEO. DUFFIELD, Pastor of the First Presbyterian Church, Detroit.

THEORY AND PRACTICE OF TEACHING;

OR,

THE MOTIVES AND METHODS

OF

GOOD SCHOOL-KEEPING.

BY DAVID P. PAGE, A.M.

LATE PRINCIPAL OF THE STATE NORMAL SCHOOL, ALBANY, NEW YORK

CONTENTS.

The Spirit of the Teacher.—*Responsibility of the Teacher*: 1. The Neglected Tree, 2. Extent of Responsibility, 3. The Auburn Prison.—*Habits of the Teacher.*—*Literary Qualifications of the Teacher.*—*Right Views of Education.*—*Right Modes of Teaching*: 1. Pouring-in Process, 2. The Drawing-out Process, 3. The more excellent Way, 4. Waking up Mind, 5. Remarks.—*Conducting Recitations.*—*Exciting an Interest in Study*: 1. Incentives... Emulation, 2. Prizes and Rewards, 3. Proper Incentives.—*School Government*: 1. Requisites in the Teacher for Government, 2. Means of securing Good Order, 3. Punishments... Improper... Proper, 4. Corporal Punishment, 5. Limitations and Suggestions.—*School Arrangements*: 1. Plan of Day's Work, 2. Interruptions, 3. Recesses, 4. Assignment of Lessons, 5. Reviews, 6. Examinations... Exhibitions... Celebrations.—*The Teacher's Relation to the Parents of his Pupils.*—*The Teacher's Care of his Health.*—*The Teacher's Relation to his Profession.*—*Miscellaneous Suggestions*: 1. Things to be avoided, 2. Things to be performed.—*The Rewards of the Teacher.*

This work has had its origin in a desire to contribute something towards elevating an important and rising profession. Its matter comprises the substance of a part of the course of lectures addressed to the classes of the Institution under my charge, during the past two years. Those lectures, unwritten at first, were delivered in a familiar, colloquial style,—their main object being the inculcation of such practical views as would best promote the improvement of the teacher. In writing the matter out for the press, the same style, to considerable extent, has been retained,—as I have written with an aim at usefulness rather than rhetorical effect.

If the term *theory* in the title suggests to any mind the bad sense sometimes conveyed by that word, I would simply say, that I have not been dealing in the speculative dreams of the closet, but in convictions derived from the realities of the schoolroom during some twenty years of actual service as a teacher. *Theory* may justly mean the *science* distinguished from the *art* of Teaching,—but as in practice these should never be divorced, so in the following chapters I have endeavored constantly to illustrate the one by the other.

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